

MING THE MERCILESS FOR PRESIDENT!

# PSYCHOTRONIC

VIDEO

Number 33

\$5.00 USA / \$7.25 Canada

CLEVELAND'S  
*upbeat show!*

COUNT YORGA  
*robert quarry*

PLANET OF THE APES  
*buck kartalian*

BUCK NAKED LINE DANCING  
*julie strain*





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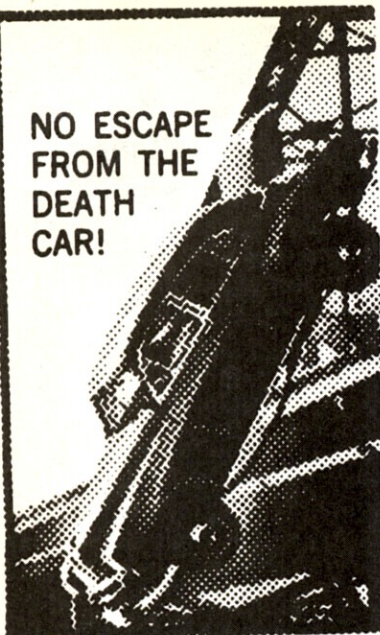
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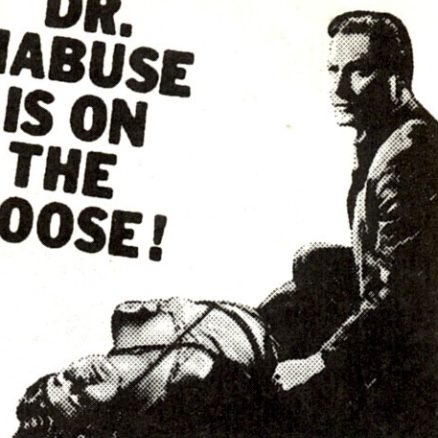




NO ESCAPE  
FROM THE  
DEATH  
CAR!



DR.  
MABUSE  
IS ON  
THE  
LOOSE!



**BUCK KARTALIAN** has played everything from a gorilla, a werewolf a biker, and a devil - to a voyeur with a man eating plant in **PLEASE DON'T EAT MY MOTHER!** The comic Armenian/American actor was a body builder, a professional wrestler and a Broadway actor (and singer) and has been in adults only movies and a Saturday morning kids show. Justin Humphreys, of Virginia, has interviewed Edward Bernds, Nathan Juran and Don Pedro Colley for PV, and that's just in the last year.

**ROBERT QUARRY** was a 70's AIP horror star, from his famous role as **COUNT YORGA** to **SUGAR HILL**, and he's been in more Fred Olen Ray movies than anybody. Find out why, how young Quarry talked his way into a Hitchcock classic, and just how strange vampire movie fanatics can be, in Anthony Petkovich's interview. Petkovich, of L.A., interviewed Bruce Glover, Robert Clarke, Antonio Fargas, Andrew Robinson, and director Gregory Dark for PV.

**UPBEAT!** (aka **THE BIG FIVE SHOW**) was a long running (65 to 71) weekly Cleveland TV hour of great music that was, at its height, syndicated to 100 markets. VHI recently did a very lame series on the most important rock moments on TV. I vote for The Woolies, The Bob Seger System and Love on UPBEAT! Funkadelic on UPBEAT!! - The Sonics on UPBEAT!! and how about The Velvet Underground on UPBEAT!? - twice and live! I compiled an incomplete but amazing list of guests, interviewed Harry Spero, son of the late UPBEAT! producer Herman Spero, and we added interviews with members of The Rationals, The Sonics and Rudy (Question Mark) Martinez about their experiences on this most wonderful and influential show. If any of you are tired of me going on about Ghoulardi, I'm just getting started with UPBEAT!

**JULIE STRAIN** is an over six foot tall Amazon of an actress, who now has over 100 (!?) movie and video credits. She was a Penthouse Pet of The Year, had small parts in big movies and star roles in many direct to video titles. She married into the Ninja Turtle fortune but she just can't stop working! She's played (often naked) demons, witches, seductresses, bikers and lesbians, and like Buck Kartalian, is a former body builder! Strain can be seen (in cartoon form) in the new **HEAVY METAL 2000**. Prof. Fred Hopkins, of the Seattle area, has interviewed Larry Tamblyn, David Marks, Sam The Sham, Jerry Cole and Bobby "Boris" Pickett in recent years for PV.

#### WE MOVED!

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We were difficult (near impossible) to get in touch with for a while (starting in April) and this issue is later than usual. It's all because we moved, from upstate rural New York to the coastal "Delmarva" area of the Commonwealth of Virginia. PV headquarters is now in an old former bank (still with the vault) on an island in the Atlantic Ocean! We stayed fulltime in our tiny Manhattan studio apartment (where the original PSYCHOTRONIC was started nearly 20 years ago!) for a while (during irritating delays and changes in our closing dates), then spent many chaotic weeks

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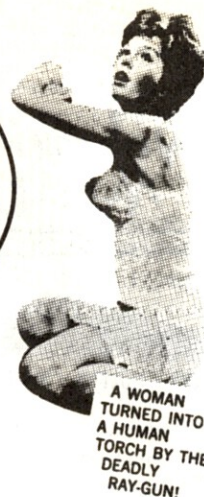
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a  
**BLOOD-  
BATH of  
MURDER!**

## THE RETURN OF DR. MABUSE



A WOMAN  
TURNED INTO  
A HUMAN  
TORCH BY THE  
DEADLY  
RAY-GUN!



moving everything in the vast PV LP, video, book, magazine... archives, the PV office, mailroom, storage room... Mia's businesses, and everything we had accumulated in seven years of living in our first house. We moved most of it twice (much was in temporary storage) with rented U-Hauls. It wasn't easy, but we're glad to finally be here.

It's not the deep South here, but it is the very old South. Mia had previously lived in The South and my family U. S. background is Southern. Weldons first settled in Virginia in the early 17th Century. My father (Billy J.) has also traced our (Brit/Scot) ancestors to North Carolina (Grant took The Weldon Railroad during The Civil War - the town of Weldon is still there), SC, KY, GA, and TN, then (starting in the early 19th Century) on to E. Texas (my grandparents) and the former Indian reservation of Oklahoma (my father, cousins...). My mother's (German/Brit) side of the family goes back to early VA too. None of that really means a damn, but we both like the ocean, beaches, sea food, warmer weather and Southern food, music and accents. For you Northerners who hate/fear... Dixie racism, our experiences, both alone and together (as a "mixed" couple) have convinced us that it's often worse in the North.

Chincoteague is between Wallops Island (partially owned by NASA) and the larger Assateague Island, a Federal wildlife preserve with an incredible beach, which our almost ex-pres visited in May. The town is a seasonal tourist attraction (known for wild ponies) and is big enough to have once had three movie theaters (it still has one). Our local TV is now from Norfolk and Portsmouth, VA, Salisbury, MD, and Washington D.C.

After all the false starts, we are now finally actually opening a video rental store. Thanks again to the PV readers who sent us VHS tapes last year (many for nothing), and sorry again to the offers that were temporarily ignored. We DO want/need more tapes. We will be happy to trade subscriptions, merchandise or copies of tapes for any VHS tapes, new or old, used or new, as long as they are in good shape, have a display box and are not promo copies. We have want lists on request or send us lists of what you have. We are not looking for valuable rarities or obscurities and will not be renting porn. We need lots of classic, famous and good movies of all kinds, including westerns, dramas, comedies, foreign titles and kids movies. If you want to clear out your shelves or replace your collection with DVDs, Great! Send those VHS tapes to us and help make the PSYCHOTRONIC video store the best in Accomack County!

We attended our first day of music in this area this summer. The 3rd Annual Eastern Shore Music Festival (in Ananock, VA) starred The Rev. Billy C. Wirtz (a keyboard pounding madman), Indigenous (three American Indian brothers and a sister on drums - they sound like a Stevie Ray Vaughn blues blast...), The Tams (from MONDO DAYTONA!), around since the early 60's - now featuring the original leader and his son, and headliner Little Milton. The Tams and Milton both had full bands who also did their own sets. Milton (who should be at least as famous as B. B. King) played and sang as the sun went down and a full moon rose. Seagulls were flying over, while we drank Coronas (with lime wedges for \$2), and little kids walked around selling shrimp shishkabobs. By the way, so far my fave 00 theatrical movie is GLADIATOR (great to see the late Oliver Reed and Richard Harris in good roles) and the worst - by far - was BATTLEFIELD EARTH! And congratulations to Forrest J. Ackerman on his courtroom victory vs. Ray Ferry.

### PSYCHOTRONIC® NUMBER 33, 2000

THANKS to: Robert Quarry, Buck Kartalian, Julie Strain, The Rationals, The Sonics, Question Mark, Harry Spero, Miriam Linna, Mathew C. Litts, John Giacchetti, Steve Brigati, Gordon Smith, Kevin Burns, Scott Hartford, Kevin McDonough, Cynthia Rose, Barry Monash, Cindy Barber, Peter Hughes, Frank Henenlotter, Alpha Blue Archives, McFarland Books, The Smithsonian Institute Press, Cape Copy Center, Midnight Video, Video Search Of Miami, Scorched Earth, Shocking Video, Witching Hour, ETC, Bizarro Video, Seduction/E. I. Video, Crypt, Video Wasteland, Video Vortex, Peter Abram, APix, 20th Century Fox, New Line, Full Moon, all the real estate agents, lawyers, bankers, U-Haul dealers... who helped make our big move possible, and my brother Chris.

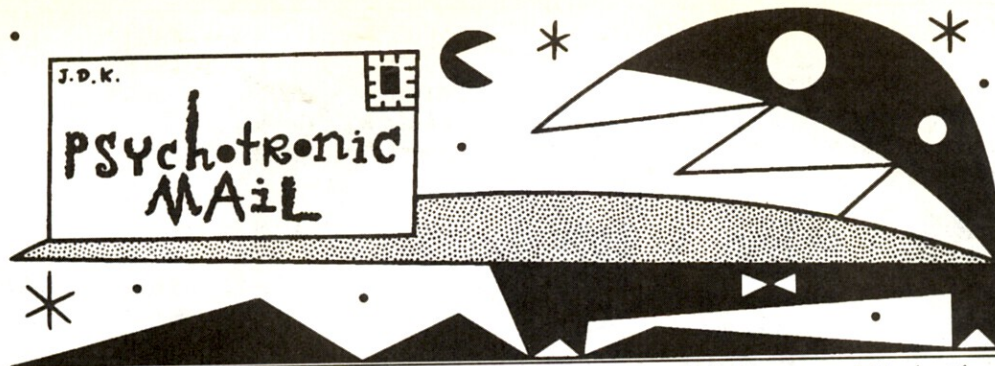
DEDICATED TO: Alan Betrock

COVER: THE BRAIN EATERS (58) from A.I.P.

Some 60's/70's bands with saxes:

The Dovells, The Beach Boys, Surfaris, Paul Revere And The Raiders, The Dave Clark Five, The Wailers, The Sonics, The Knickerbockers, Sam The Sham And The Pharaohs, Jr. Walker And The All Stars, Captain Beefheart and His Magic Band, The Mothers Of Invention, The Graham Bond Organization, Bonzo Dog Band, The Bar-Kays, Dyke And The Blazers, Sly And The Family Stone, Family, The Stooges, Soft Machine, Hawkwind, Blodwyn Pig, Roxy Music, Average White Band, X-Ray Spex, Madness. (idea from Wolfgang Warnken)





## GHoulARDI/PAPA/BIRD

For our honeymoon, my wife and I went on a 7 day cruise in the southern Caribbean. The entertainment one evening was Bowser of ShaNaNa fame who began his set with "Papa Oom Mow Mow!" - **George Archer (Richmond, VA)**

Another Bird song: "Boppy Do Down Down" by The Third Rail. This Nuggets band was Joey Levine's (Ohio Express) first group back in '67. - **Keith Bearden (NYC)** - *I was the guest for a special two part MEDIA FUN-HOUSE show, hosted by Ed Grant on Ernie Anderson, Ghoulardi, and his various imitators and heirs. I hear that the (NYC public access) show received better than usual viewer response, some, naturally, from former Obioans (many are in Manhattan!). Also it seems like Baby Sicks And The Kingtones whose wonderful 45 "Pygmy" was frequently played on Ghoulardi's show, were from the Pacific NW. It was on the LP Golden Crest Instrumentals Featuring The Wailers and is now available on Norton's Wolf Call comp.*

## MIKELS

CORPSE GRINDERS was still playing in the early 80's. Notably at Newington, CT's Berlin Drive-In, owned by the man who brought us HORROR OF PARTY BEACH! The radio ad I heard as a 14 year old had lots of crunching noises and "viewers" saying things like "I'll never eat hamburger again!" The movie stinks, but the days of showmanship like this (along with other cool things like rock bands that smiled, regional culture, unprotected casual sex, etc.) are dead forever. - **Keith Bearden**

Congrats on an even better than usual issue of PV (#32). We met T.V. Mikels at the Atlanta Fantasy Fair in '94. He was there with "Dr. Wendy" and was very friendly, but not anxious to talk about Tura Satana or any of the other castle ladies. Ted seemed more enthusiastic talking about cutting corners on his films and getting the most out of his film stock. I remember seeing his CORPSE GRINDERS/UNDERTAKER AND HIS PALS/EMBALMER combo at the Keystone Drive-In in the early 70's. It was unusual for Harrisburg, PA getting such a gory line-up and I loved it. Stay Sick! - **Elaine Brantley (Flowery Springs, GA)** *By the way, magician (Leon) Mandrake (who Mikels started out with) was from British Columbia and had his own TV show (as a mentalist) called ALEXANDER THE GREAT in Portland, OR in 1956. Mandrake toured from the 30's until he retired in 1984. This info came from my (magician) father.*

## BEST

That Pete Best I'VE GOT A SECRET appearance also shows up on Goodtimes' THE BEATLES UNAUTHORIZED (96). Best is obviously a hell of a nice guy who was royally and unforgivably fucked over by the group. It is equally obvious in listening to the available recordings The Beatles made with Best

that they were in need of a bigger, more driving beat than he could deliver. I'm glad Best is finally receiving some reenumeration for those early sides and that he seems to have come through the experience with his head more or less intact. - **Ed Eatinger (Ashland, OR)**

The Dukes Of Hamburg is a California band tributing the German beat scene. On the back of their first album there's a pic of Lee Curtis And The All Stars. The Lyres also did "The Way I Feel About You." - **Eric Messina (Coral Springs, FL)**

## PICKETT

Congrats on the latest issue! I especially enjoyed the story and interview with Bobby "Boris" Pickett. Monster Mash was my first LP, back in the early 60's. I still have the original disc & sleeve (but have since upgraded to CD). We play it a lot (and not just on Halloween) - my 2 kids (ages 11 & 17) have always liked it! (Still have my "Dinner w/ Drac" 45 by Zacherley, too). Speaking of Pickett's appearances on BANDSTAND, I remember him performing a song on this show (as Boris) that was not on the original album or any reissue that I'm aware of. I can't recall exactly when it was, but it was definitely after the British rock invasion. Bobby performed "Monster Mash" and returned in the second half hour to do another song. The second number is a hazy memory now, but I distinctly remember a line from one of this mystery song's lyrics, referring to Boris' new band as "the Rolling Bones." As usual, the rest of the issue was top notch. I recently filled out a survey for



Ted V. Mikels - magician

Euro mag distributor Media Publications in London: they asked what my favorite genre publications were. My number one choice: Psychotronic, of course! - **Tom Shumaker (Parkton, MD)**

When Prof. Fred Hopkins states that Bobby "Boris" Pickett's hitting the top 10 twice with "Monster Mash" is "one for the record books," he overlooks Chubby Checker's "The Twist" which hit #1 in 1960 and again in 1962. Otherwise, a great article (and a great record). Since you've covered "Papa"/"Bird" and "Monster Mash," how about an article on "They're Coming To Take Me Away Ha Ha" by Napoleon XIV? - **Ed Eatinger (Ashland, OR)** *I think I'd rather do an article on "Hey Joe," "Gloria," or maybe "Morning Dew," but I'll never forget hearing that Napoleon (Jerry Samuels') bit was going to be banned in Cleveland, and how much more exciting it was to hear it on the radio after that.*

## D'ARCY

The Alex D'Arcy piece is fun stuff, what a great character, makes one long for a full biography. One bit I'm curious about is the DAY OF THE LOCUST/Countess DeGrasso connection. The Countess was a memorable sleaze socialite, into smuggling drugs and guns for the mob and hobnobbing with Mussolini, but I've never read anything about her running a posh bordello. I always thought the Natalie Schaefer character (brilliant casting) was based on the notorious Brenda Allen, or maybe an even earlier (though



way classier) Heidi Fleiss of her era. - **Michael Will (Montreal)**

## BRAIN...

NPR recently ran a touching show about Eddie Carmel. It was put together by a cousin of his who never met Eddie, but was told that they were related when she was shown the Diane Arbus photo of Carmel and his parents. Here is a link leading to information about the show. They even offer a cassette and CD of the show, which includes both sides of the 45 Eddie made, "The Good Monster"/"The Happy Giant." [www.npr.org/programs/atc/991006.giant.html](http://www.npr.org/programs/atc/991006.giant.html) - **Tim Murphy** *Carmel was the giant in THE BRAIN THAT WOULDN'T DIE. One line in our BRAIN... feature should have read, "two movies starring Cameron Mitchell and BLOOD OF DRACULA'S CASTLE."*

## DORS

Having a great read here, really my kind of issue. Nice to see stuff surfacing from long ago, in this case the interview with Diana Dors, one of my all time favorites. I notice in the filmography you have THE PIED PIPER in boldface, does that mean it's on video somewhere? I've been hunting for it for years. - **Michael Will (Montreal)** *Try Video Search Of Miami (see pg. 9) and by the way the BBC 2 ARENA programme ran a documentary on Diana Dors this year.*

## REVIEWS

Thank you (at last) for doing the review about one of the greatest Spanish movies of the 90s. I'm talking about DAY OF THE BEAST. I had been in the shooting of that movie in Madrid and I enjoyed having a chat with Alex de la Iglesia (an interview for a local newspaper). If you want more information about this director you can purchase a whole book about him in Dr. Vertigo collection (Glénat). Have you ever reviewed a zine called 2000 Maniacos? It's very famous in Spain: It's the first that introduced Psychotronic movies, scream queens, zombie, gore and other underground movies in Spain. At last, I disagree with some readers that say one article about music per issue is enough, keep doing it as till now. STAY SICK!! - **Daniel Segura Villanova (Barcelona)** *Yes, I have reviewed issues of the impressive 2000 Maniacos in the past, but haven't seen a new one for several years.*

It was a year and a half, and then it was Long John Baldry and Bedlam... then it was the British Army, the Australian Army, Royal Oman Police, Victoria Police and a great deal of IBM Systems Programming. I live in Poole in the UK. Still playing, maturing with age I should hope. Old re-releases out over the last month or so, Bedlam (1973 re-issue. Original mix from Felix Pappalardi), Big Bertha (1970 in Hamburg), Bedlam Anthology (Stuff from 1968 through to recent overdubs on old tape to an odd (sic) new tune) All out on Zoom Club label in the UK. There. That's probably more than your article (or you) wanted to know!!!! - **Dave Ball** *This is in response to my review of BEST OF MUSICLADEN: PROCOL HARUM (PV #31) which singled out Ball's fine guitar work and wondered what happened to him.*

"Narcotics, Pit Of Despair," the last short on the MENTAL HYGIENE tape you reviewed in PV #32, stars Kevin Tighe (EIGHT MEN OUT, JADE and paramedic Roy Desoto on the 70s TV show EMERGENCY) as the jock-turned-junkie. This short is also included at the end of APHRODISIAC! aka THE SEXUAL SECRETS OF MARIJUANA, available from Something Weird video. - **Tom Clouse (Morganton, NC)** *The MENTAL HYGIENE review should have read: See pg. 19 (for address).*

As you know, I made two films with Robin Askwith (TOWER OF EVIL and

HORROR HOSPITAL) and we are still in touch. I am very interested to get a video of QUEEN KONG, which I have never seen. I can't find any identification for JFTH!, listed as the distributor. - **Richard Gordon (NYC)** *The distributor is Just For The Hell Of It (see pg. 9). It's amazing how popular Askwith was in England. We got a lot of response just for reviewing some of his movies.*

Good to see a couple of Robin Askwith movies reviewed in the latest PV. He was also in (among others) FOUR DIMENSIONS OF GRETA, COOL IT CAROL and THE FLESH AND BLOOD SHOW. The CONFESSIONS quartet was based on a series of novels by Timothy Lea, a nom-de-plume for Christopher Wood who worked on the movie screenplays under his own name and later co-scripted Bond movies THE SPY WHO LOVED ME and MOONRAKER. The song referenced in your CONFESSIONS OF A POP PERFORMER review as "The Clapper" is actually titled "The Clapham" (Clapham being a district on the outskirts of Central London). The song appeared on the vinyl album soundtrack release (featuring Kipper and The Climax Sisters!), which combined music from POP PERFORMER and the first of the series, CONFESSIONS OF A WINDOW CLEANER, mixing in specially recorded commentary by Askwith and wonderful Three's A Crowd numbers such as "This Is Your Life" and "Confessions of Timmy Lea." - **Tim Greaves (England)**

In the PSYCHOTRONIC #32 review of JOURNEY TO FREEDOM (1957), it is mentioned that co-star Jean Ann Lewis also appeared in GUN GIRLS (1956). You might also want to know that she later changed her name to Eve Brent, played Jane opposite Gordon Scott's Tarzan in TARZAN'S FIGHT FOR LIFE and some TV episodes, was the crippled aunt of Dennis Christopher in FADE TO BLACK, and played Dabbs Greer's girlfriend in the recent box office hit THE GREEN MILE. Other early credits include THE BRIDE AND THE BEAST (a split-second bit as a stewardess), THE VEIL with Boris Karloff and ADVENTURES OF SUPERMAN. She gave me a great interview in a recent issue of STARLOG. - **Tom Weaver**

(Sleepy Hollow, NY)

RE: THE MOVING FINGER. Barry Newman appeared in PRETTY BOY FLOYD (recently on AMC) in 1960, which if the Internet Movie Database is correct was his first film appearance. One other thing: PSYCHOTRONIC fans who get the racing channel Speedvision on cable or satellite should check out "Lost Drive In" Saturday nights at 11 and Sunday at 3 am and at noon (ET). Besides mainstream films like GRAND PRIX, they show genre pics like THE ITALIAN JOB (letterboxed!) and exploitation items like TEENAGE THUNDER, FIREBALL 500 and BORN LOSERS. And the segments are hosted by Bruce Dern, sitting behind the wheel of a classic car or standing at a deserted drive-in and free-associating about the good old days of low-budget filmmaking or the way L.A. used to be. (The film schedule is on their website - speedvision.com - though I find it a very hard site to navigate.) - **Michael Fenimore (Charleston, WV)**

Another great issue! Enjoyed seeing the Pete Best, T. V. Mikels, and Bobby "Boris" Pickett pieces. Concerning THE BLOODTHIRSTY BUTCHER, it was in fact made in England by Staten Island-based filmmaker Andy Milligan. He and several of his friends from NY went to the UK and made four films, including the vampire film THE BODY BENEATH and THE RATS ARE COMING, THE WEREWOLVES ARE HERE! I'd known they were filmed in Britain because THE BODY BENEATH has scenes filmed in Highgate Cemetery, and features some familiar English TV actors. Of course, the fact that Milligan used some of his NY stock company in the films as cast/crew, and that some additional scenes were later shot state-side muddied the waters a bit. Again, a good issue with the usual eclectic blend of articles. - **TOM POWERS**



(Queens, NY) OK, but just because parts of at least one Milligan movie was definitely shot in England doesn't prove that BLOODTHIRSTY was. Why would somebody with a serious lack of funds pay for crew members and actors to travel to and stay in England!? And what in BLOODTHIRSTY couldn't have been shot in a studio and old looking storefront anywhere?

RE: BEST OF MUSICLADEN LIVE: BLONDIE. I agree with you that Blondie's first LP was their best, and Gary Valentine was the first bass player. However, the performance on this video was recorded in 1978 (two years after Valentine left the band.) It features Nigel Harrison on bass. It's easy to be confused because they perform songs from the first album and Valentine is given credit on the box. - **Marc Bonner (Van Nuys, CA)** Gary Valentine "currently fronts a terrific U.K. based band called Fire Escape. They have a new E.P. out from Rough Trade. - **Tom Brunner (Berea, Ohio)**. Brunner also pointed out my bass player mixup. The photo on pg 72 (obviously) should have been captioned something like "members of Blondie."

RE: Calypso movies (PV #31): I (forgot) that Sir Lancelot also appeared in ZOMBIES ON BROADWAY (45), performing the same song as in I WALKED WITH A ZOMBIE (43) with different lyrics. - **Ed Etinger (Ashland, OR)**

Your readers should be thankful that P. Riggs still offers copies of BARON MUNCHHAUSEN (PV #7), the 1943 German version, for sale through his Tapes Of Terror catalog. (Other companies) no longer sell it anymore. Perhaps someone or some group complained, since it featured so many unfavorable ethnic stereotypes. Incidentally, other prints of MUNCHHAUSEN contain almost no scenes of either topless or naked women. (The tamer) version was probably intended for domestic German viewing during the war. - **Lou Henken (Flushing, NY)** If other companies deleted the title, it's probably because it didn't sell or for legal reasons. If video catalogs stopped selling titles because of unfavorable ethnic stereotypes, they'd have to delete thousands of titles - and most would be American. And if cable TV stations stopped showing old movies with those stereotypes Ted Turner would be out of business.

RIDERS OF THE WHISTLING SKULL (37) (PV #25) was remade as the Charlie Chan movie THE FEATHERED SERPENT (48). The PROPHECY III review should have read: P(roducer) W. K. Border and Danyal (Dale Buzzotta), a God doubting... The troubled NEW ROSE HOTEL was shot in Miami (!) in 1996, then other scenes were added in an attempt to make sense of it all. Sorry about last issue's repeat of the HOT ICE review. It didn't deserve the space the first time(!).

## INTERVIEWS

The Alice Cooper article (PV #31) was fantastic and I'd love to see more music related material in PV. Despite my dislike of The Beach Boys, the David Marks story (PV #28) was excellent as well. More! More! These ears first heard Alice Cooper via CKLW AM Windsor Ontario/Detroit, the finest midwest station on the dial in 70/1. Here you could catch singles by Frigid Pink, Bob Seger System, Amboy Dukes, Grand Funk, and Mitch Ryder. The nighttime DJs gave "Eighteen" a big push, playing it hourly. My first copy of Love It To Death was confiscated and destroyed by my parents (a punishment) but that was replaced by a cassette. With the coming of Killer, other kids knew at least what the Cooper show was all about and lines were drawn in the sand. When one jock at school discovered I was a fan of the "Dead Baby guy," he shoved me down a flight of stairs. Personally my favorite (LP) is Easy Action, an unexpected combination of West Coast psychedelia and

Detroit electric savagery. It's as out there as any of the German band albums of the time. By the way, the only thing "false" about the bargain bin favorite Freak Out Song (live bootleg LP) is the two Ronnie Hawkins songs that were included for whatever obscure reason. - **Joseph Johnson (Franklin, PA)**. This is just a small part of a very long Cooper letter. I also grew up listening to the wonderful CKLW. It was the best "top 40" station in the 60s too. Cleveland area listeners became fans of The Rationals, early Bob Seger, Parliament, lesser known Motown acts and many Detroit area and Canadian acts who never made it on the national charts.

I saw Ron Ormond's classic THE MONSTER AND THE STRIPPER (THE EXOTIC ONES) back in 69. My family was visiting my grandma "down in the country" and my dad decided to take the whole family (including grandma) to see the movie. Whoever thought (it) would be such a family picture? There I am sitting in the front seat between my parents viewing strippers being mutilated and when the guy got his arm pulled off, my mom had to cover my eyes. What fun! The next day we all went to church with grandma. 30 years later I finally got to meet the monster himself Sleepy LaBeef performing in a nightclub here in St. Louis. I got him to autograph my video copy of MONSTER. The drive-in is now a field but the old concession stand is still there along with a beat up marquee sign. That movie scared the heck out of me for years! Sort of therapeutic revisiting that old drive in and meeting Sleepy LaBeef. - **Steve Greenfield (St. Louis, MO)**

I just got back from the Las Vegas Grind! Great fun. The Standells were marvelous. Larry Tamblin got married that night and we were in attendance, as was his brother, Russ. Great surf group (The Surf Trio) opened the festivities and the music kept on going for two more days straight (re-starting every evening about 6PM.) Pool parties, 50s burlesque, Rock'n'Roll, gambling, cheap food and booze. - **Fred Hopkins (Seattle)**

About two months ago, Susan Tyrrell (PV #6) had both feet amputated due to circulation problems in her legs. Fortunately, she's about to receive her SAG pension, so she won't have to worry about her acting career anymore. She's doing well, but any well-wishing would be welcome. Please send cards and letters of goodwill to her at: Susan Tyrrell c/o J. Humphreys, 142 Treeloft Ln., Monroe, VA 24574. They will be forwarded to her. - **Justin Humphreys**

I just returned from the 2000 Bricknell Int. Film Festival in Utah. I was flown in as one of the two guests of honor, the other was John "Bud" Cardos! Having us as guests leads one to suspect their judgement, but I wasn't going to look a gift horse in the mouth, so I went. It was a blast. It was put on by the same people who do Sundance, only without the meat market feeding frenzy. This one was really laid back. It was held at the edge of Capitol Reef National Park, God's own garden spot. This year they paid homage to Al Adamson, who had shot several of his films in the area. There were film buffs from Germany, Japan, and even Chechnya. The hit of the fest was SATAN'S SADISTS. I was shocked that the Mormons didn't picket the theater. They treated Bud and I like kings and we both gave their publicity reps our articles from Psychotronic. We gave two seminars and a Q and A after every screening. The opening night theme was "everybody is a B-movie star." It was a real hoot to see hundreds of Mormons dressed up as Dracula, biker gang leaders, and Regina Carroll. Al must have looked down and laughed his head off in glee! - **Gary Kent (Austin, TX)**

## OBITS

Rick Danko's voice was often mistaken for Richard Manuel's but clearly "Up On Cripple Creek" and "The Night They Drove Old Dixie Down" are lead vocals by Levon Helm. Rick sang lead on "The Unfaithful Servant," "Stage





Fright" and "Wheel's On Fire" which he co-wrote with Bob Dylan. - **Grey Wall (L.A.)**

Richard B. Shull also did a late 70s TV spot (regional?) for seafood franchise Long John Silver's, hamming it up as a very cheesy pirate: "Arrrgh mates!..." - **Hugh Shelton (Warren, MI)**

I'd like to make a correction to the John Archer obit: He was not the announcer on The Shadow - he played The Shadow/Lamont Cranston for one season, before going out to Hollywood. This error's been all over the internet. He did read the lines "Who knows what evil lurks..." but as The Shadow! I met him a few times at the Friends of Old Radio Conventions, where he re-created his role as The Shadow several times. Interestingly, he got the name John Archer by winning the Gateway to Hollywood competition. The Ralph Bowman/John Archer similarity was a coincidence that caused quite a bit of amusement. (On the Gateway to Hollywood, they came up with the name of a new "star," and contestants vied to win that name and radio/film exposure.) - **Tom Powers (Queens)**

Sad to read of the lovely Zoe Tamerlis passing. Are you sure she was only 37? I remember in HEAVY PETTING she was one of the interviewees, and they all seemed to be talking about being teenagers in the 50s and 60s. An additional credit of Ian Bannen's is the hilarious ghost-pirate fantasy, GEORGE'S ISLAND (1992). - **Michael Will (Montreal)** *Writer Gilbert Colon (NYC) sent us more info on the late Zoe Tamerlis (aka Tamerlaine - Lund), also from NYC. A letter posted on the internet details her longtime serious heroin use and said she lived on E. 10th St. with many pet rats. Besides her Abel Ferrara credits, in '84 she acted on a MIAMI VICE episode. Jim Varney was also an early 80s local spokesman for the UHF channel 61 in Cleveland! Yoko Tani was also in Canadian films and Barbara Jean Wong was also in THE TRAP (47), a Charlie Chan movie.*

**ETC.**

Did you see Steve (BLOOD FREAK) Hawkes being interviewed on THE DAILY SHOW? He wuz dressed like Tarzan and raising lions! The interviewer asked him if he had sex with the lions. He said no, lions weren't built for people. Weird! - **Ron C. Merchant (Lawton, MI)** *Elaine Brantley also sent in a (more respectful) article (from The Globe) on the former Croatian WWII orphan and rip off Tarzan series movie star who now "lives like Tarzan" in the Florida Everglades, where he and his "new Jane" care for abused and injured animals.*

RE: "If only I ran a station..." Many readers never note the best section in your mag: the obit pages. Indeed a whole cable station could be based on your "Never to be Forgotten" section. Sadly, the people who run Hollywood will decide when it's time to discover Pat Boyette or Doug Sahm. Meanwhile in Memphis old buildings are being torn down and new ones that look old are put up in their place. Retrovation? One criticism: The use of pages with people reading Psychotronic. Couldn't they all shrink to one page listed as 'convention guests'? - **JMM (Memphis, TN)** (jmm@bigbroad.com) *Do you mean you don't believe that all those people photographed holding copies of PV really read them and that they went out of their way to stop by our office to pose for photographs?! John Michael McCarthy recently made ELVIS MEETS THE BEATLES (see reviews) and is touring Europe with his films.*

Howdy and greetings from the South: Once again a plethora of thanks for constantly amazing me and continuously producing such an amazing magazine. Ya'll rock indeed. I am a long time reader and I am always thrilled to get the latest issue and then go hunting for some obscure wacked film. And the memories that come flooding back. All those Saturday morn-

ings glued to the TV watching something awful like THE INCREDIBLE TWO HEADED TRANSPLANT (way overdue on DVD). I remember my aunt taking me to see TORSO at a local theatre in Shamokin, PA when I was twelve. The week before was THE TEXAS CHAINSAW MASSACRE and that was the one I really wanted to see! Hey, here's an idea for you. I love going to libraries and looking at the local papers from the late sixties and seventies and checking out what was playing. My favorites however were the then racy porno films usually playing at the local drive in or some other run down joint. I would get a huge thrill out of the old "We can't publish the title of this film because it's against community standards" tag line. Somebody should do an article on that stuff; it was great to be a horny teenager back then. - **Robert Segedy (Chapel Hill, NC)**

Hello from Tokyo. Everything here is fine (apart from a collapsing economy and the possible threat of mutation from a recent nuclear power station leak). But like Edith Massey says - "No use walking around with a grouch on your face." TV is interesting. The best Channel is no. 12, which recently had a small Larry Buchanan season. They showed his IT'S ALIVE which I'd never seen before. I think it deserves to be as recognized as MARS NEEDS WOMEN. Its acted-out slo-mo scene left me convinced I was hallucinating, especially when it climaxed with Bill Thurman terrifying Anne McAdams with a whistle. Also, 12's programming for its afternoon filler film slot is inspired. It seems any film can be shown if it has some kind of jokey reference to Japan. So many mid-80's pieces of shit are screened if someone just makes a semi-racist comment about Japan once. A nation that has a good sense-of-humour about itself is a welcome and refreshing phenomenon. Along the same lines, there's an excellent popular debate show that I think every major capitol city

in the world should have (because that's where most foreigners reside). Foreigners living in Japan (from all over the world) are invited on the show to air a problem that they have with Japanese culture. Then it is discussed. It's always pretty informative and hilarious. Takeshi

Kitano is usually on the panel as well (wearing some ridiculous outfit). In fact, Kitano seems to be on almost every variety programme in Japan. The best one involves strange phenomenon, and always has a section on (damn scary) ghost photos. **Clive and Noriko Davies (Tokyo).** *Glad to hear Japan has a sense of humor about itself. Now if it could only have a more honest sense of its early 20th Century history.*

The only other time I have ever been shocked by a commercial was when The Stooges' "Search And Destroy" was used in a sports ad, but this one was more incredible. I just saw an ad for Powerade of all things, using "Monk Time" by The Monks!? I couldn't believe it! What's next? "Prelude-Nightmare" by The Crazy World Of Arthur Brown used for a tampon ad? By the way, I'm Eric Messina's little sister. - **Kristen Messina (Coral Springs, FL)** *Nice to have families reading PV (see Eric's letter elsewhere). I couldn't believe the commercial either. Other recent national TV ads have featured music by The Kingsmen ("Louie Louie" - no big surprise) and The Buzzcocks ("What Do I Get") and some "insane" footage from the old drug/horror/rape movie MANIAC. I have mixed feelings about using obscure or cult music and clips on ads, but I do wonder about Network TV (and its commercials) in general these days. It's devolving at an alarming rate into something much more shameless, mindless, stupid, hateful, and ugly than it ever was in the past. I blame this on low ratings due to (sometimes) better things on cable, all the desperate "bip" advertising from dot com companies, all the drugs taken by the people now in charge, Rupert Murdoch, MTV, viagra, silicone, and yes - Clinton and his penis. Why not just present Texas Execution Of The Week (hosted by Jerry Springer) and America's Home Porno Videos (hosted by Howard Stern) and stop any lingering pretense of quality, public service, or civilization.*

**PV**





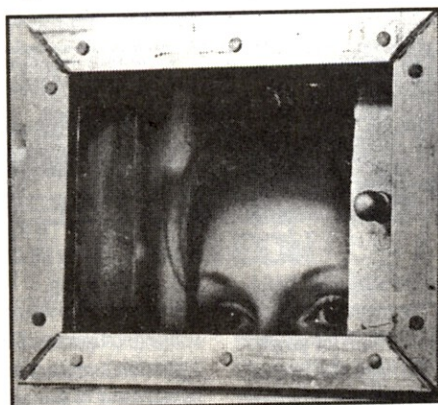
**ANCHOR BAY** is making another amazing array of titles easy to find again, including some Hammer rarities. Here are some of them!: *THE SPIRAL STAIRCASE* and *DUEL IN THE SUN* (both 46), *FOUR SIDED TRIANGLE* (53), *X*, *THE UNKNOWN* (56), *THE ABOMINABLE SNOWMAN* and *QUATERMASS 2*, (aka *ENEMY FROM SPACE*) (both 57), *THE BAT* (59), *THE WITCHES* (aka *THE DEVIL'S OWN*) (66), *THE MUMMY'S SHROUD*, *FRANKENSTEIN CREATED WOMAN*, *GOOD TIMES*, and Jack Hill's *PIT STOP* (all 67), *THE DEVIL RIDES OUT* (aka *THE DEVIL'S BRIDE*) (68), *WHATEVER HAPPENED TO AUNT ALICE?* (69), Robert Aldrich's *THE GRISSOM GANG* (71), *BLUEBEARD*, starring Richard Burton, and *THE GROUNDSTAR CONSPIRACY* (both 72), *LET SLEEPING CORPSES LIE* (aka *LIVING DEAD AT MANCHESTER MORGUE* or *DON'T OPEN THE WINDOW!*) and Walerian Borowczyk's *IMMORAL TALES* (both 74), *THE QUEST* (76), *KENTUCKY FRIED MOVIE* (77), *THE PRINCE AND THE PAUPER* (aka *CROSSED SWORDS*) (78), *H.O.T.S.* (79), *RUCKUS* starring Linda Blair (80), *POSSESSION* (with Isabelle Adjani), Romero's *KNIGHTRIDERS* and Fulci's *THE BEYOND* (aka *SEVEN DOORS OF DEATH*) (all 81), *REPO MAN*, *SUPERGIRL* and *THE PHILADELPHIA EXPERIMENT* (all 84), *POSITIVE I.D.* and *THE BEDROOM WINDOW* (both 87), and the *ARMY OF DARKNESS* (93) director's cut widescreen DVD, with 15 mins. additional footage, and audio commentary. There's also a Bardot collection: *NAUGHTY GIRL* (56), *LES FEMMES* and *COME DANCE WITH ME* (both 59), and *PLEASE NOT NOW!* (61) or available in a box set with the doc. *BRIGITTE BARDOT TAKE ONE*. And now for \$9.95: *THE NIGHT STALKER* (71), *THE NIGHT STRANGLER* (72), *TRILOGY OF TERROR* (74), Cronenberg's *SHIVERS*, *GOD TOLD ME TO* and *THE CAR* (all 77), *HALLOWEEN* and *MARTIN* (both 78), *NOSFERATU* and *DAWN OF THE DEAD* (both 79), *MANIAC* and *FADE TO BLACK* (both 80), *HELL NIGHT* (81), *EVIL DEAD*, *SOMETHING WICKED THIS WAY COMES*, and *SLEEPAWAY CAMP* (all 83), *CHILDREN OF THE CORN* (84), *HOUSE* (86), *HELL-RAISER*, *EVIL DEAD 2*, *HOUSE 2*, and *CREEPSHOW 2* (all 87), *HALLOWEEN 4*, *HELLBOUND*, and *ELVIRA*, *MISTRESS OF THE DARK* (all 88), *HALLOWEEN 5* (89), and *ARMY OF DARKNESS* (93). These World Of Hammer half hour docs from 1990 are also \$9.95: *PETER CUSHING*, *CHRISTOPHER LEE*, *WICKED WOMEN*, *DRACULA AND THE UNDEAD*, *VAMP*, *FRANKENSTEIN*, *THRILLERS*, *SCI FI*, *LANDS BEFORE TIME*, *MUMMIES*, and *WEREWOLVES AND THE LIVING DEAD*. All are narrated by the late Oliver Reed. Some of these are also available on recent Hammer feature releases on VHS or DVD.

**FOX LORBER** has new DVDs of John Woo's Hong Kong movies *THE KILLER* (89) and *HARD BOILED* (92) and a new "UNKNOWN" documentary series with entries on Peter Sellers, Jonathan Winters,

and The Marx Brothers.

**IMAGE** has new DVD box sets of *FLASH GORDON* (all three serials), Charlie Chaplin (his most famous 4 titles), and Ed Wood (his most famous 4 titles), plus DVDs of the Italian and British horror movies *THE AWFUL DR. ORLOFF* (61), *THE GIRL WHO KNEW TOO MUCH* aka *THE EVIL EYE* (63), *HATCHET FOR THE HONEYMOON* and *PSYCHOMANIA* (both 71), and *HORROR EXPRESS*, *ASYLUM*, *BARON BLOOD* and *LISA AND THE DEVIL* (all 72).

**KINO** has welcome new releases of Fritz Lang's *THE SPIDERS* (19), and *THE 1000 EYES OF DR. MABUSE* (60), and film noir titles *THE STRANGE IMPERSONATION* (46), *THE LONG NIGHT* (47), starring Henry Fonda and Vincent Price, and *BEHIND LOCKED DOORS* (48) featuring Tor Johnson. They've also released *NEW ORLEANS* (47), with Louis Armstrong and Kid Ory, which is great, but press releases calling it "refreshingly free of racial stereotyping" are ridiculous. In her only feature film, the great



JACKSON COUNTY JAIL

Billie Holiday had to play a maid and this alleged story of jazz stars boring white characters. Call (800) 562-3300.

**MGM** is the major large company re-issuing PV worthy movies these days. The third Bond Box contains *FROM RUSSIA WITH LOVE* (63), *YOU ONLY LIVE TWICE* (67), *DIAMONDS ARE FOREVER* (71), *OCTOPUSSY* (83), *A VIEW TO A KILL* (85), and *THE LIVING DAYLIGHTS* (87). Titles are \$9.95 each (VHS), or over twice that much for DVD. There's a *ROBOCOP* gift set, or the three movies are \$9.95 each. And for that same reasonable price: *Elvis in FOLLOW THAT DREAM* (62), *THE LAST HOUSE ON THE LEFT* (!) (72), *THE FOG* (80), *THE HOWLING* and *ESCAPE FROM NEW YORK* (both 81), *SWAMP THING* (82), *BEAT STREET* (84), *POLTERGEIST 2* (86) and 3 (88), *MISERY* and Dennis Hopper's *THE HOT SPOT* (both 90), *FX 2* and *BILL AND TED'S BOGUS JOURNEY* (both 91), and *CANADIAN BACON* and *CANDYMAN 2* (both 95). More Midnight Movies, most from A.I.P. (for \$12.95) are: *THE MAN FROM PLANET X* (51), *I BURY THE LIVING* and *IT! THE*

*TERROR FROM BEYOND SPACE* (both 58), *THE BRAIN THAT WOULDN'T DIE* (!), Corman's *A BUCKET OF BLOOD*, and *THE ANGRY RED PLANET* (all 59), *THE AMAZING TRANSPARENT MAN* (60), *KONGA* and *MASTER OF THE WORLD* (both 61), *TALES OF TERROR* (62), *PAJAMA PARTY* (64), *VILLAGES OF THE GIANTS* (65), *THE CONQUEROR WORM* (68), *SCREAM AND SCREAM AGAIN*, *THE VAMPIRE LOVERS*, and *ANGEL UNCHAINED* (all 70), *THE RETURN OF COUNT YORGA* (71), *DR. PHIBES RISES AGAIN!* and *FROGS* (both 72), *THE INCREDIBLE MELTING MAN* (78), *STRANGE INVADERS* (83), and *KILLER KLOWNS FROM OUTER SPACE* (88). For \$14.95: *BULLDOG DRUMMOND* (29), *A MIDSUMMER NIGHT'S DREAM* and *THE 39 STEPS* (both 35), *THE MAN WHO COULD WORK MIRACLES* (36), *DEAD END* and *ELEPHANT BOY* (both 37), *WUTHERING HEIGHTS* (39), *THE THIEF OF BAGHDAD* (40), *THE SECRET LIFE OF WALTER MITTY* (47), *THE MAGNIFICENT SEVEN* and *THE ALAMO* (both 60), *PARIS BLUES* (61), *MOUSE ON THE MOON* (63), *A BULLET FOR THE GENERAL* (67), with Klaus Kinski, Alan Funt's *WHAT DO YOU SAY TO A NAKED LADY?*, *HI MOM!* (with Robert DeNiro) and *THE PRIVATE LIFE OF SHERLOCK HOLMES* (all 70), *INVASION OF THE BODY SNATCHERS* (78), *SCANNERS* (81), *THE COTTON CLUB* (84), *RIVER'S EDGE* (86), and *THEREMIN AN ELECTRONIC ODYSSEY* (93). For \$19.95: *VIVA MARIA!* (65), *KING OF HEARTS* (66), and Wim Wenders' *WINGS OF DESIRE* (88). The new *THIS IS SPINAL TAP* DVD features "more than one hour of rare footage," commentary, more videos, and the band on Joe Franklin (!). DVD versions of the AIP movies *BEACH PARTY* (63), *BIKINI BEACH* (64), *DILLINGER* and Ralph Bakshi's *HEAVY TRAFFIC* (both 73), *THE AMITYVILLE HORROR* (79), plus Jarmusch's *STRANGER THAN PARADISE* (84) are also available.

**NEW CONCORDE** is the new name of Roger Corman's video and DVD company. Some new releases, all directed by women by the way, are *SLUMBER PARTY MASSACRE* (82), *LOVE LETTERS*, starring Jamie Lee Curtis, and *SUBURBIA* (both 83), *SORORITY HOUSE MASSACRE* (86), *SLUMBER PARTY MASSACRE II* (87), and *SLUMBER PARTY MASSACRE III* (90). Also *VELOCITY* (aka *WILD RIDE*) (60), starring Jack Nicholson, *JACKSON COUNTY JAIL* (76), Cronenberg's *RABID* (77), *PIRANHA* (78), Peter Bogdanovich's *SAINT JACK* (79), *BRAIN DEAD* (89), and *SORORITY HOUSE MASSACRE II* (90).

**PIONEER** has DVD releases of *TEXAS CHAINSAW MASSACRE* (74) (collector's edition), *SATURN 3* (80), *GOTHIC* and *RAWHEAD REX* (both 86), *LAIR OF THE WHITE WORM* (special editions), *PARENTS*, and *GHOULIES II* (all 88), *SHADOWZONE* (89), *BRIDE OF RE-ANIMATOR* (90) and *HAUNTED* (95), plus many concerts, and various Musiclaiden TV



show comps. Call (800) 526-0363.

**TROMA's** new releases include: Argento's *THE STENDAHL SYNDROME*, *DRAWING BLOOD* by Sergio Lapel, *THE ROWDY GIRLS* (with Shannon Tweed), *THE UNSPEAKABLE*, *BACON HEAD*, and with The Roan Group, *WHITE ZOMBIE* (32), *MYSTERIOUS MR. WONG* (35), *CHAMBER OF HORRORS* (40), *INVISIBLE GHOST* and *THE OUTLAW* (both 41), *GHOSTS ON THE LOOSE* (43), *CAPTAIN KIDD* (45), *RADAR MEN FROM THE MOON* (51), *THE HITCHHIKER* (53), *HOUSE ON HAUNTED HILL* (58), and several Roy Rogers movies

**20th CENTURY** has these re-releases: A *PLANET OF THE APES* box with all 5 films plus the documentary *BEHIND THE PLANET OF THE APES*, *THE OMEN* gift set with the original and three sequels, *THE SIMPSONS: TRICK OR TREEHOUSE* box with 6 Halloween episodes, *THE FLY* (58) with *RETURN OF THE FLY* (59), *THE FLY* (86) with *THE FLY II* (89), *VOYAGE TO THE BOTTOM OF THE SEA* (61) with *FANTASTIC VOYAGE* (66), *EDWARD SCISORHANDS* 10th Anniversary edition, and *THE ABYSS: SPECIAL EDITION*, with 28 mins. of extra footage. Best of all though is the re-edited version of Welles' *TOUCH OF EVIL* with a recent hour long documentary. These are all DVD releases. Some are also on VHS and/or CD ROMs.

**WARNER BROTHERS** has special new DVD editions of *NORTH BY NORTHWEST*, *NATURAL BORN KILLERS*, all 4 *SUPERMAN* movies, a six title Clint Eastwood box (including *THE BEGUILLED* and *DIRTY HARRY*), and an Oliver Stone box (with *JFK*, *NIXON*, *THE DOORS*, and others).

Artisan has DVD box sets of four John Sayles movies (including *BROTHER FROM ANOTHER PLANET*), the *TWIN PEAKS* series, and *THE DOORS*, special edition. Special editions of *FAIL-SAFE* and *THE CRAFT* plus Brian DePalma's *SISTERS* (VHS and DVD) are now available from Criterion. A *ROSEMARY'S BABY* Commemorative edition with many extras and the original *NUTTY PROFESSOR* are from Paramount. Rhino has new DVDs of *MY FAVORITE MARTIAN* (4 TV episodes), *LAND OF THE LOST* (4 TV episodes), *THE BUBBLE* and *GALAXIA. SOMEWHERE IN TIME: 20th Anniversary Edition* is from Universal. Fritz Lang's two part tinted *THE INDIAN TOMB* (1921), with Conrad Veidt, is available, restored, from Water Bearer. Winstar has a new release of *THE MAN WHO FELL TO EARTH* and a series of director documentaries, including Scorsese, Eastwood, Cronenberg and Wes Craven.

**CATALOGS** (order these and you won't have to wonder where to find all those rarities anymore).

**ALPHA BLUE ARCHIVES** has a new 52 glossy pg. catalog of vintage 1970's adult cinema. It includes vintage article reprints and new ones by Bill Landis and offers features and compilations for just about every fetish and perversion. Two whole pgs. cover satanist sex movies and new compilations of Uschi Digard and Candy Samples scenes are available. It has lots of pictures (many are hard X). 18 and over only. See ad.

**COLLECTABLES CATALOG 2000** is a free digest of all types of music re-releases on CD by categories. They have new multi LP (wooden) box sets by Gene Vincent, Nina Simone, LaVerne Baker, Percy

Faith, and The Drifters. Call (800) 446-8426.

**COLLECTORS CHOICE MUSIC** issues monthly digest catalogs (in color) that offer the best in CD reissues of all types of music. I'm interested in long out of print titles by Dr. John, Phil Ochs (even *Gunfight At Carnegie Hall*), Keely Smith, all the WW2 era V disc re-issues (including Fats Waller and Les Paul), and there's even a first ever comp by The Castaways of "Liar Liar" fame. It's fun to read even if you don't order. Call (800) 923-1122.

**CRYPT BIG MAIL ORDER CATALOG** is the place to find great hard core rock 'n' roll, rockabilly, R+B and garage rock of the past (and present) on CD or LP. All the Back From The Grave, Las Vegas Grind and other series are here plus some choice books. Crypt is still in Germany but their American base has recently moved. Call (908) 996-5061 (and see ad).

**THE GRAVEYARD TRAMP** is a catalog of cult videos and collectibles, including paperbacks, posters, comics, LPs and back issues of many zines (including PV). They're in Australia and the phone # is (03) 9769-8584.

**HEARTLAND MUSIC** offers old (and new)



**REPO MAN**

country plus big bands, gospel, folk, Broadway, easy listening, classical, comedy and even some rock and roll CDs. They also have a *DEAN MARTIN CELEBRITY ROASTS* video comp. Call (800) 788-2400.

**JUST FOR THE HELL OF IT** has a new update catalog with titles including *BARE KNUCKLES*, *THE 10th VICTIM*, *DR. OTTO* starring Jim Varney, the Tiny Tim documentary *STREET OF DREAMS*, all three of the *THIS IS AMERICA* mondo documentaries, and an X section. Box 19, Butler, N. J. 07405.

**LAST GASP NEWSLETTER** is a catalog filled with books (including Grove Press titles) on music, poetry, cars and other topics and zines. They also have a larger separate "Smut Catalog 2000" of books. Call (800) 366-5121.

**RADIO SPIRITS** is a thick (92 pg.) digest catalog of "old time" radio show audio tapes. If you want to understand America from the 20s until TV and rock and roll took over, this is a perfect place to start. The many available episodes of shows like *Tarzan*, *Dragnet*, *The Shadow*, *Jack Benny*, *Charlie McCarthy*, and of course, the long time #1 show - *Amos And Andy* - are listed complete with guest stars. There's a video section too. (800) 723-4648.

**ROTTEN COTTEN GRAPHICS** has a catalog of just about every shirt you could wear to out-

rage your parents or people on the street plus some more innocent horror, sci fi and exploitation movie ones. Don't forget your Princess Di "dead whore" shirt the next time you visit London. See ad.

**SINISTER** has a big (100+ pg) 2000/1 catalog, and as always it's packed with an amazing collection of videos (illustrated with rare ads) from silents to the early 70's. The main sections are "sinister six-guns," sci fi and horror, but the exploitation, forgotten horrors, and jungle thrills lists contain some of the rarest titles. Call (541-773-6860).

**SOMETHING WEIRD** has two new catalogs. Under Construction 2000 (\$5) is every exploitation, horror, burlesque, nudie, and soft core sex title they sell plus comps like *Nudie Cuties* and *Peepland USA* (281 volumes total!). Catalog Supplement #1 features *Atomic*, *Sex*, *Driver's Ed*, *Christian*, *G.I.*, and various Classroom Scare Films shorts comps and has new DVD releases. See ad.

**SOUND AND VISION** has an update list with rare video and audio tapes. They have great garage rock comps and where else could you find a video comp of The Incredible String Band? It's from Keith Crocker at Cinefear. Call (516) 485-2673.

#### **STEFAN GROSSMAN'S GUITAR**

**WORKSHOP** has a complete video catalog filled with blues, country, folk, jazz plus many music instructional videos and some CDs and books. If you want to see what John Lee Hooker, Muddy Waters, Wes Montgomery, Chet Atkins or Merle Travis were like live call (973) 729 5544.

**TRASH PALACE UPDATE #7** has new video rarities (many from Europe) including *CANNIBAL GIRLS* and *BEWARE THE BLOB!* Owner Brian Horowitz was recently in Spain making a documentary about Jesse Franco. Call (301) 681-4625.

**VIDEO HOLOCAUST** has a catalog packed with (mostly) Euro horror and exploitation rarities, sex movies and comps of Michelle Bauer and Brigitte LaHaie scenes. They have lots of Joe D'Amato titles. Updates are also issued. Brian Simmons is at Box 38305, Jackson, TN 38305.

**VIDEO SEARCH OF MIAMI** has countless rare titles and always has new updates. Last issue we forgot their phone#. It's (888) 279-9773!

**MUSIC:** Here are some worthy new releases: Screamin' Jay Hawkins - *Best Of The Bizarre Sessions* (Manifesto) is fine early 90s material by the late great singer from Cleveland. Hully Gully Fever (Norton) is a two LP collection of Rudy Ray Moore's 50's R+B singles. The music is great and the package is worth it just for the extensive liner notes and pictures dealing with Moore's days in Cleveland. Doug Sahm - *San Antonio Rock* is another double Norton LP with all of the late Sahm's recordings from '57 to '61. Also from Norton: *The Best Of The Rivas* (CD), *Kicksville Vol. One* and *The Best Of Twist-A-Rama* and many singles. Call (718) 789-4438. Film Score Monthly has released the complete score to *BENEATH THE PLANET OF THE APES* and a welcome limited edition of the score to *THE OMEGA MAN*. Contact them at [filmscoremonthly.com](http://filmscoremonthly.com). Also check out *The BBC Sessions Of The Damned* (Fuel 2000 CD), and *Gems Of Italiana Cinema* (Amsterdamm CD).

PV

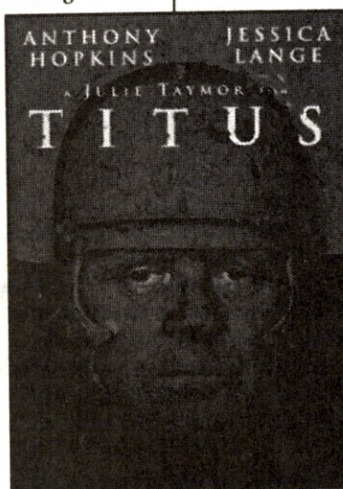




## SHAKESPEARE

### **TITUS (20th Century, (00) P/D/S Julie Taymor**

While some of his plays have been filmed many times, this is a first for Shakespeare's darkest and most violent. It's long (162 mins.) and uses the original old English, but excellent acting, outrageous situations, and brilliant visual touches make it well worth looking for. By totally mixing up elements of ancient Rome, fascist look 30s and the post everything media assault now, **TITUS** clearly points out that the human condition, politics and racial relations haven't really improved much. Characters (who sometimes talk directly to us - as in the play) are rarely innocent or admirable. After Caesar dies, old Roman warrior Titus (Anthony Hopkins) seems to lose his mind after two of his sons are decapitated and his daughter (Laura Fraser) is raped, has her tongue cut out and her hands chopped off. Not to mention that he kills another son and has his own hand cut off. The effeminate hysterical new emperor (Alan Cumming, also in **EYES WIDE SHUT**) marries a vengeful tattooed captured Goth queen (Jessica Lange) with two vicious glam punk look sons (Jonathan Rhys-Meyers from **VELVET GOLDMINE** and Matthew Rhys). Her lover is a devious scheming Moor warrior (Harry Lennix from several Spike Lee movies). Titus' surviving son (Angus MacFadyen, also in **BRAVEHEART**), his brother (Colm Feore) and little grandson help plot his revenge with a human meat pie banquet. You might remember this scene from **THEATRE OF BLOOD** with Vincent Price. With some nudity (Lange is even topless) and an orgy scene reminiscent of **FELLINI SATYRICON**. The score is by Elliot Goldenthal. It was filmed in Rome and Croatia. The DVD has many extras. Taymor created and directed Disney's *The Lion King* for Broadway (42nd St.)!



### **WILLIAM SHAKESPEARE'S MIDSUMMER NIGHT'S DREAM (20th, 99) P/D/S Michael Hoffman, P Leslie Urdang**

Traditional old English is used in this two hour version, but the setting is updated to 19th Century Italy. Although not top billed, Kevin Kline is clearly the star and main attraction. He's hilarious as the actor Bottom. The scenes of the amateur actors putting on a play for the Grand Duke (David Strathairn) are much more fun than the long fantasy middle section with Michelle Pfeiffer, Stanley Tucci as Puck, and various fairies casting love spells in the woods. I guess Calista (ALLY McBEAL) Flockhart was supposed to be the box office lure. Also with Bill Irwin, Rupert Everett, Christian Bale and Sophie Marceau. The music is by Simon Boswell. I enjoyed the 1935 version or even the ultra cheap **ILL MET BY MOONLIGHT** (PV #19) better.

### **LET THE DEVIL WEAR BLACK (A/Pix, 98) D/S Stacy Title, S/act Jonathan Penner, P/act Matt Salinger**

Young Jack (Penner) returns from a stay in an asylum after his father has been murdered. His uncle (smirking Jamey Sheridan) takes the family businesses (bars, strip clubs), and his mother (Jacqueline Bisset). Jack's friends (Norman Reedus and Randall Batinkoff) turn on him and his girlfriend (Mary-Louise Parker), the daughter of his uncle's corrupt lawyer (Paul T. Anderson regular Philip Baker Hall), eats dogfood. The father (Chris Sarandon, who has no dialog) is seen in childhood flashbacks and visions and levitates at the end. With Maury Chaykin, Jonathan Banks, Tony Plana, and Lisa Boyle as a topless dancer. It's by the director of **THE LAST SUPPER** (PV #24) also with Penner, and is based, more or less, on Shakespeare's *Hamlet*.

## 30s

### **GET THAT GIRL! (Sinister, 31) D George Crone, S Charles R. Condon, P/star Richard Talmadge**

After three men (one is in drag) kidnap blonde heiress Ruth (Shirley Grey) from a train, heroic acrobatic tractor salesman Dick (Talmadge) steals a motorcycle, does incredible leaps and tumbles and beats up many bad guys. Haunted house cliches (secret panels, eyes in paintings...) abound as Dr. Tito (Fred Malatesta) turns women into mannequins at a sanitarium. His assistant Nedra Tito (Geneva Mitchell) tries to help the victims and a drunk comic furnace repairman shows up. Talmadge (aka the Italian/Swiss Sylvester Metezetti) had been the uncredited stunt double for Douglas Fairbanks, so millions around the world watched him in major hits, thinking he was someone else. Although little remembered today, he produced and starred in dozens of low budget indy (silent and sound) features. This one (from Mercury) runs 67 mins. and has no music.

### **SINISTER HANDS (Sinister, 32) D Armand L. Schaefer, S Oliver Drake, P Willis Kent**

Disgusted millionaire Mr. Lang (Phillips Smalley) complains about the "gigolos, hoodlums and fakirs" at the lavish tennis and pool parties and "see-ances" at the family mansion. His wife (Lillian West) financially supports fake Hindu swami Yomurda (Mischa Auer) and a mobster (Louis Natheaux) threatens to marry his blonde daughter Betty (Gertrude Messinger). After Lang is murdered in the dark, a police captain (star Jack Mulhall, also in many serials) and a comic relief Sgt. (Jimmy Burtis) arrive. With Crawford Kent (**THE MISSING LINK, THE UNHOLY THREE...**) as the judge, Phyllis Barrington, and Bess Flowers. The 65 min. feature is mostly talk after the set up. It was released by



Kent, better known for exploitation classics like *THE ROAD TO RUIN* and *THE PACE THAT KILLS*. Auer repeated the same character (based on a "real" swami who was in the news at the time) in *SUCKER MONEY* (33). Schaefer directed 30s serials and produced many 50s Saturday morning TV westerns.

**GEORGE WHITE'S SCANDALS (34)** D/act George White, D Thornton Freeland (and Harry Lachman), S Jack Yellen, P Robert T. Kane

A backstage musical with a romantic mixup plot, this stars Rudy Vallee, Alice Faye in her film debut, Jimmy Durante (who talks to his toy duck) and Cliff Edwards (who becomes Henry VIII). Faye sings "You Nasty Man" with believable lyrics about show biz lechers and Vallee sings "Hold My Hand," a sing-along complete with chorus girls dancing on the words. An elaborate "So Nice" segment has Edwards growing old and facing a mostly horrible future. Dozens of little girls (The Meglin Kiddies) sing and dance (badly), then one does a fan dance and the stars all sing with dogs. A comic Busby Berkely style production number has men on their backs kicking their legs instead of women. In the "Pickin' Cotton" segment, Durante puts on blackface and sings a string of old Southern plantation life clichés, surrounded by hunched over black men hauling cotton. Then black women dance with dummies of black men attached to them - !? It manages to mock Al Jolson and minstrel show traditions, be stupid, surreal and racist all at the same time. Also with future director Gregory Ratoff as a con man salesman, Adrienne Ames, Dixie Dunbar, Gertrude Michael, and Warren Hymer. Freeland directed the original *BREWSTER'S MILLIONS* (35) and Lachman directed *DANTE'S INFERNO* (35). This Fox release was the first of three movies based on the Ziegfeld type Broadway reviews produced by White (Weitz), who plays himself. During the 40s he lost a fortune gambling on horses, and served a year in jail for a hit and run death charge.

**HOT CURVES (30)** D Norman Taurog, S/star Benny Rubin, S Earl Snell, Frank Mortimer

New Pittsburg baseball team catcher Goldberg (Jewish Dialect vaudeville comedian Benny Rubin) goes out of his way to help his egotistical pitcher friend Jimmy Dolan (Rex Lease from *THE MONSTER WALKS*). He takes Jimmy's kindly old mother out to a nightclub so she won't find out that her son is spending time with a floozy (Pert Kelton, the original Alice on *THE HONEYMOONERS*). Eventually Jimmy returns to the manager's daughter Elaine (Alice Day). In the opening scenes, others on the team make a big deal about a Jew playing baseball. With John Ince, Paul Hurst and Wesley Barry (who later directed *CREATION OF THE HUMANIDS*). This and *SUNNY SKIES* (30), about football, both starred Rubin and Lease, were directed by Taurog (who later made Elvis movies) and were low budget Tiffany Productions. Rubin had also been in a 1929 MGM short, in blackface and was later in several Jerry Lewis movies. This and *HOWDY BROADWAY* came from rare video dealer Bill Sprague. Call him at (802) 295-4903.

**THE SHADOW STRIKES (Foothill, 37)** D Lynn Shores, S Al Martin, Max and Arthur Alexander

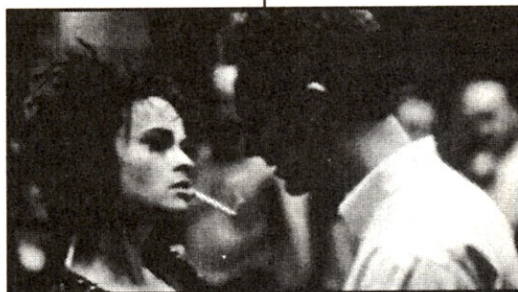
Amateur criminologist Lamont Cranston (the soft spoken silent movie star Rod LaRocque) is also the mysterious Shadow in this very creaky minimal one hour feature (with no music). The plot involves a lawyer who is shot while making out a will and gangsters with a nightclub. I liked the "hidden" microphone attached to an awkward long wire. Cranston's assistant is his British

chauffeur/servant. With Lynn Anders and James Blakely. It was produced by Colony (run by brothers, the nephews of Carl Laemmle) and released by Grand National. *INTERNATIONAL CRIME* (38) was a sequel. The popular radio character returned in *THE SHADOW* (40), a Columbia serial, three Monogram movies (in 46), *THE INVISIBLE AVENGER* (58), and *THE SHADOW* (94).

## EXISTENTIAL BRAD AND LEONARDO

**FIGHT CLUB (20th)** D David Fincher, S Jim Uhls, P Art Linson, Sean Chaffin, Ross Grayson Bell

A nameless car manufacturer recall coordinator with insomnia (Edward Norton, who narrates and talks to the camera) attends testicular cancer support group meetings just so he can feel some emotion. While imagining and hoping that the plane he's in will crash, he meets the subversive Tyler Durden (Brad Pitt) who works as a projectionist (he splices near subliminal porn scenes into family movies), a caterer (he pisses in the food) and a soap maker (he uses human fat stolen from clinic dumpsters). After moving into a decrepit old house near a waste dump they organize a fight club (lots of bare chested guys beat the crap out of each other), a working class secret society that soon spreads around the country. Tyler then assembles a Project Mayhem army, switching from mean and deadly pranks to serious all out terrorism. Then it seems like the disturbed main character has imagined Durden all along. Several scenes of Norton brutally beating himself up are hard to forget (I also liked the talking penguin in an ice cave dream). The long (140 mins.), subversive \$63 million anti-corporation and media overkill black comedy fantasy (based on the novel by Chuck Palahniuk) comes from one of the world's biggest media overkill corporations. I didn't like Fincher's *ALIEN 3*, *SEVEN* (also with Pitt) or *THE GAME*. Some viewers will love this one, while others will be disgusted and/or confused, but it does force you to think. *AMERICAN PSYCHO* and *CRASH* had similar sentiments. Maybe parents of alienated teenagers should watch it. Norton has never been better (except maybe in *AMERICAN HISTORY X*). With Helena Bonham Carter as the suicidal Marla, Meat Loaf (with huge breasts), and Jared Leto. The music is by The Dust Brothers, and makeup is by Rob Bottin. This, *THE BEACH*, and *ANNA AND THE KING* led to the ouster of Fox studio head Bill Mechanic.



FIGHT CLUB

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THE BEACH

I wonder how many young *TITANIC* fans went to this nearly two hour long movie based on the novel by Alex Garland, and what did they think? Bored American Richard (Leonardo DiCaprio, who narrates) travels to Thailand, pays to drink snake blood, and watches *APOCALYPSE NOW* in a theater. He meets a suicidal madman (Robert Carlyle, also in the director's *TRAINSPOTTING*), who gives him a map to a secret fantasy island with one major drawback - armed pot farmers. He makes it to the remote international commune led by the Brit Sal (Tilda Swinton from Derek Jarman movies) with Francois (French movie star Virginie Ledoyen) and Etienne (Guillaume Canet). Eventually Richard upsets the delicate balance of the island and is banished. He hallucinates and is seen as the Gameboy computer game character. He's an immature, reckless show off, who causes deaths, but gets two incredible women (both away from their men) and walks away from it all seemingly fine. It was filmed on a Thai Island and in a Thai town (doubling for Bangkok). Darius Khondji (*SEVEN*) was the cinematographer. *THE BEACH* was a U.S. flop but is a big hit on tape and DVD.

**THE BEACH (20th)** D Danny Boyle, S John Hodge, P Andrew Macdonald



## 70s

### A BULLET FOR PRETTY BOY (Shocking, 69) P/D/S Larry Buchanan, S Anthony Houston, Henry Rosenbaum

In the 30s, Charles Floyd (Fabian Forte) marries blonde Ruby (Astrid Warner) in a tent in Oklahoma, but a fight breaks out, his father is shot and he seeks revenge. After breaking out of a work farm, he joins some Eastern bank robbers. He eventually forms his own gang including sexy Jocelyn Lane who seduces him, the then unknown blonde Morgan Fairchild, and a former preacher (Adam Roarke). They rob many banks, "Pretty Boy" becomes famous, the FBI arrives and he's killed in an ambush. It's not Buchanan's best, but his fans will enjoy seeing his company of Dallas area regulars including Bill Thurman, Gene Ross, Anne McAdams, and Camilla Carr. PV contributor Cynthia Rose is a wedding guest. Harley Hatcher did the light 60s sounding soundtrack, complete with out of place bongos and it was released on LP. Although considered a hit, this was the last of many Buchanan movies released by AIP. John Erickson had starred in the 1960 version.

### THE LITTLE CIGARS (Shocking, 74) D Chris Christenberry, S Louis Garfinkle, Frank Ray Perilli, P Albert Band

36 years after THE TERROR OF TINY-TOWN, Billy Curtis (who had just been in HIGH PLAINS DRIFTER) got to star in another movie. Slick Bender (Curtis) and his band of short thieves meet tough waitress Cleo (Angel Tompkins) in Ohio while putting on a (terrible) live outdoor show and robbing and insulting the thickheaded locals. They also sell candy bars for sexual potency. She pushes Slick to think bigger, so soon they rob a gas station, a movie theater (showing DILLINGER), and a laundry. Eventually the mismatched lovers rob an L.A. bank and are tracked down by his angry, now violent former buddies. Curtis gets called Mighty Mouse and Grumpy, but he does get the (tall blonde) girl. The co-stars are Felix "Cousin Itt" Silla as an explosive expert, Jerry Maren, Frank Delfino, and Emory Souza. Also with Angelo Rossitto in a police lineup, Michael Pataki, and Gayle Davis and Sharon Kelly as strippers. AIP released the unique PG rated feature.



THE LITTLE CIGARS

### FLASH AND THE FIRECAT (JFH!, 75) P/D/S/cine. Ferd Sebastian, P/D/S Beverly Sebastian

Flash (Roger Davis from The ALIAS SMITH AND JONES TV western series) convinces his blonde girlfriend "Firecat" (Tricia Sembera) to briefly kidnap the son (Tracy Sebastian) of a local California town bank president (Philip Bruns, the dad on MARY HARTMAN). The fun-loving dune buggy riding couple hide out at a Mustang Ranch style whorehouse while the corrupt sheriff (Dub Taylor who rants and growls), his thick deputy (Newell Alexander), and a big angry L.A. cop (Richard Kiel) chase after them and the bank loot. With Joan Shawlee as a helpful but money grubbing madame and Buck Flower as a mechanic. The theme song is Billy Preston's #1 "Nothing From Nothing." In the low budget tradition of Arch Hall Jr. and Tim Ormond, Tracy returned to star in his parent's next drive in comedy, ON THE AIR WITH CAPTAIN MIDNIGHT (PV #27). Both have Paramount logos, but weren't reviewed by Variety and aren't in most review books. The FLASH print is excellent.

### THE CAMPUS CORPSE (Vestron, 76) P/D Douglas Curtis, P/S Bruce Shelly, S David Ketchum

(THE HAZING, THE CURIOUS CASE OF THE...) Track scholarship winner Craig (Jeff East) is asked to join the Delts fraternity at college. During hazing rituals,

he and Barney "the Brain" (Charles Martin Smith from AMERICAN GRAFFITI) have to find their way home in the snow wearing only jockstraps. When Barney falls and dies, creepy frat leader Rod (Brad Davis, but not the late actor from MIDNIGHT EXPRESS) makes it seem like an accident, but the police suspect Craig. What seems like a decent anti-hazing movie has one effective surprise scare followed by a half assed ending. It was filmed at North Arizona University. With David Hayward and Kelly Moran. Curly haired, wide eyed East was known for starring in TOM SAWYER (73) and HUCKLEBERRY FINN (74). Curtis later directed THE SLEEPING CAR (PV #6).

### MY FRIENDS NEED KILLING (Shocking, 76) P/D/S/edit Paul Leder, P Jack Marshall

In this depressing psycho Nam vet movie, Gene Klein (Greg Mullavey) has nightmares and flashbacks of war atrocities. The former POW leaves his concerned wife (the late Meredith MacRae, who also has flashbacks) behind as he visits a different former G.I. each day. He talks (a lot), describing what they had done to a dozen villagers, sweats, yells, and cries. He kills one with a syringe, and ties up and rapes the wife of another. After helping to deliver a baby instead of killing a pregnant wife as planned, he hangs himself. The End. Imagine seeing this during the year of American Centennial celebrations. The tape has Dutch subtitles. Mullavey, the husband on MARY HARTMAN, and his real life wife MacRae (from PETTICOAT JUNCTION) backed this with their Melmac productions and she sings the theme song. They were regulars in the movies of the late Leder, the father of director Mimi Leder (PEACEMAKER, DEEP IMPACT).



## SPIDERS

### THE SPIDER (31) D William Cameron Menzies, Kenneth MacKenna, S Barry Connors, Phillip Klein, P William Sistrom

This entire 65 min. Fox release, based on a play, takes place in a theater. With James

Wong Howe as cinematographer and set designer Menzies working together, you know it looks great. If you want to see what a vintage live spook show looked like, this has an iron maiden, a decapitation, skull and crossbones, ghosts, a giant hand, and a tied up floating woman. During a show by magician Chartrand The Great (Edmund Lowe), the uncle of Beverly (Lois Moran) is shot and killed. The star's mind reading assistant (Howard Phillips), her long lost brother, is blamed. The title refers to a ring. The Swedish El Brendel (who was really Irish!), Kendall McComas (Breezy in Our Gang shorts) as his wise mouth son, and Ruth Donnelly are comic relief audience members. Cops include Purnell Pratt, Warren Hymers, and a young Ward Bond. With George E. Stone (doctor in the house), Jesse de Vorka (theater owner), and unbilled black stage "slaves" who manage to fool the dumb cops. Menzies' next as director was the better known CHANDU THE MAGICIAN (32), also shot by Howe and starring Lowe.

### THE SPIDER (45) D Robert Webb, S Jo Eisinger, W. Scott Darling, P Ben Silvey

Richard Conte is a New Orleans private eye who hangs out at The Creole Bar, in this 62 min. Fox semi-remake. Conte and the rest of the cast are good and without the comedy relief, it could classify as film noir. A carnival mind reader (Faye Marlowe, who narrates), hires him, characters start to die, and he's blamed by the police. Henry the janitor (Mantan Moreland) helps hide a body (he has to ride in the back seat of a car with it). He sleeps in a closet and is easily scared (of course), but he actually saves the day twice. With (Swiss born) Kurt Kreuger



as Garonne the magician, Martin Kosleck, acting much like Peter Lorre, Ann (DETOUR) Savage as the detective's double crossing partner, John Harvey, and Cara Williams. Webb later directed LOVE ME TENDER.

## BLACK CASTS

### THE HORRIBLE DR. BONES (Full Moon, 00) D Art Carnage, S Raymond Rochion, P Charles Band

The Urban Protectors, a young five person group, auditions for Nathaniel Hawthorne Bones (Darrow Igus from the FRIDAYS show), a rasta haired record company owner (and disc jockey). Bones and his producer assistant Theodora (Rhonda Claerbaut) turn people into zombies, keeping their hearts in a tank. They also make other victim's heads explode with loud music. The band members pray for success and won't do songs about "hos." Lead singer Lisa (Sarah Scott from PHANTASM II), keyboardist Wanda (Tangelia LaRouse) and the others all share the same nightmare and the demonic Bones turns them against each other. Only their sound man Jamal (Larry Batus?) figures out what's going on. This is better than average Full Moon releases and the soft spooky rap music (by "Voux Doux from New Orleans") is very good. One song is "I Won't Sell My Soul."

### DA HIP HOP WITCH (APIx, 00) P/D/S/cine. /act Dave Restechini

Dede (Stacie Jae), a Manhattan mail room worker, wants to be a reporter. She disguises herself as a faith healer and a (terrible) blonde rapper to expose the false stories of rap stars being attacked by a legendary witch from Newark. Sherita Duran is her boss and Mia Tyler is a TV reporter. The camera is all over the place in this BLAIR... inspired release and most of the footage is staged interviews with actual rap stars. Several are currently very popular, but none of them perform songs here. They include Rah Digga, Spliff Star, Mobb Deep, Pras, and Killeah Priest from Wu-Tang Clan. Vitamin C, Eminem (who goes on about a witch putting her finger up his ass), and Vanilla Ice ("I was like whaoh!") will be the main crossover attractions. Instead of telling you that this stars three black females, the box copy plays up the dyed blondes and some minor white characters who go camping. It's also interesting that the DVD (with added commentary) is much cheaper than the VHS version.

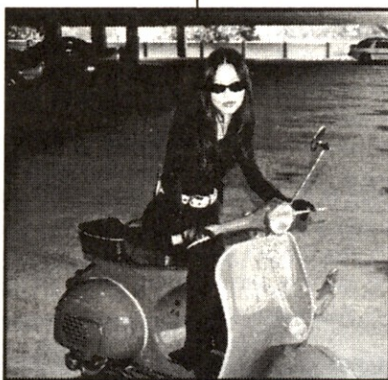
### LEPRECHAUN 5: IN THE HOOD (Tri Star, 99) D Rob Spera, S Doug Hall, Jon Huffman, P Bernie David Eisen, Mike Upton, Darin Spillman

Mac Daddy (Ice T, a long way from NEW JACK CITY) runs a violent rap music label, thanks to the captive leprechaun (series star Warwick Davis) and his magic flute. Would be rap star Post Master P (A. T. Montgomery) and his two man posse accidentally release the vengeful little green creature, who smokes pot and raps. The slow moving comedy sequel includes scenes in a Chinese pawn shop, death by Afro hair pic and a Jesus rap in a church. Besides two briefly seen fly girls there are no female characters but Montgomery appears in drag. The opening 70s flashback with Ice T as a pimp with a huge Afro was the only worthwhile part for me. The basically serious original (which we paid to see in Times Square) was followed by LEPRECHAUN 2 (PV #20), 3 (which we managed to avoid), and 4 (PV #25).

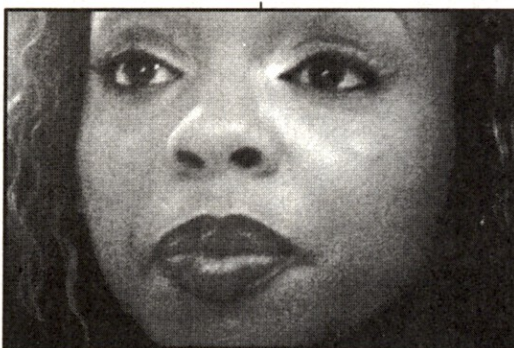
### APARTHEID SLAVE WOMEN (Incredibly Strange, 98) P/D/S/edit/act... Ted V. Mikels

After a civil war in a South African type country, black soldiers drive out the white landowners. One "greedy, evil, murderous" (and very short) one (Mikels,

complete with his Victorian mustache) stays, drinks, and whips a black woman. Queen Wateesah (Jennifer Dove), Butra (Rachel Powell), and a group of other black women, tie him up and put him on trial in his living room. He hears endless details of his many atrocities as the victims testify. He cries out "You're crazy!" over and over again. During the overnight recess, one woman at a time sneaks in and kicks him. The loud kung fu movie style dubbed in kicking noises are hilarious. Eventually, they all stomp him to death with their high heels. Older women and some kids watch. His first movie with black characters since THE BLACK KLANSMAN (66), and it's a combination high heel and racial guilt fetish movie! It was all shot in and around a Vegas house, except for the African stock footage and explosions and a burning man from an earlier Mikels film. Mikels (PV #32) also reads the (very overlong) intro and is the newscaster voice on the radio.



THE GIRLS FROM H.A.R.M. and  
DA HIP HOP WITCH



## NYC AREA

### THE GIRLS FROM H.A.R.M. (Provisional, 00), P/D Pat Bishow, S/act Jon Sanborn, P Owne Cooper

Asian/American females highlight this new light action comedy from the makers of THE ADVENTURES OF EL FRENETICO AND GO GIRL series (recommended in PV #20, 25, and 27). Leader Tara (Tina Lee), Vi (CC, the cutest one) and Ary (Ary Nunez) talk to their boss (Louise Millman) on TV screens. An enthusiastic reporter (Jen Mattern) helps them in a battle against an evil satellite network as two cops investigate. Tara eventually battles Toya (Soomi Kim, who does impressive back flips) on rooftops. The opening title segues are perfect CHARLIE'S ANGELS style. Also with Frances (Go Girl) Lee and a Pee Wee Herman doll. Call (212) 388-2319 for info.

### GOODBYE CHARLIE (E.I., 00) D/S/act William Penner, P Alexander Svezia

Jack (Christian Desmond), a young lawyer, announces to his friends in a bar that he's just killed a woman he picked up. They decide to call Jack's manic killer mobster client Ray (Guetano Lisco) for help, but he makes things much worse. The Brooklyn shot feature has a RESER-

VOIR DOGS inspired trivial talk opening, flashbacks in a disco, narration, swirling camera work, subtitles for some Italian dialog, original jazz music, and too much talking. With Nicole Alifante as the fiancée and Chris Sorensen.

## 60s SEX

### LIKE MOTHER, LIKE DAUGHTER (SW, 69) D/S Robert Vincent O'Neill, P/S Richard B. Compton

(A KIND OF LOVE) Hateful middle aged gigolo Tony (Sebastian Gregory) moves in with Jamie (Joanne Mordan), a widow who owns an L.A. nightclub. She gives him money to open a modeling agency. He gambles, sells drugs, frolics on a beach with two naked black models and wants Jamie's traumatized redheaded student daughter Kim (Victoria Bond). Unlike many adults only movies of the time, this is more or less sympathetic to women, the blonde lesbian "aunt," and the cheerful cross dresser roommate. There's carefully shot nudity and very sexy situations, but the sex scenes are discreet or cut short. With shower and locker room nudity, a lesbian scene, a long party sequence, and topless dancers and soft rock by Al Quick and The Warriors. Roger Corman protege Beach Dickerson (also the assistant director) plays a guy with a biker lover. A marquee announces THE FORTUNE COOKIE (66), but this was released much later. O'Neil also made THE PSYCHO LOVER (PV #32) and the first two ANGEL movies. Bond was in HOW TO SUCCEED WITH



SEX and Mordan (aka Joanne Moore Jordan) was in Cassavetes' *FACES*.

**AMBUSH! (Alpha Blue, 69) D/act R. L. Frost, P/S/act R. W. Cresse**

(THE SCAVENGERS, REBEL VIXENS) A Confederate captain (Johathan Bliss), who was "raised on hate," and his hungry soldiers take over a Tennessee town, not realizing that the war has ended. They ambush some Yankees and terrorize and rape some (very 1960s looking) bar girls. The captain talks and rants (a lot), revealing that slaves had cooked and eaten his family (!). A black servant escapes to a camp of former slaves, but instead of helping her, they laugh about her being raped. Eventually they go on a slo/mo killing spree. Incredibly, this raincoat crowd "roughie" was also released to black theaters. Cresse, like most white Americans of his generation, was probably under the influence of *THE BIRTH OF A NATION*. The town is obviously an overused California western set. With Frost as the Union captain, Maria Lease as his fiance, Uschi Digart (in a very small role), and Wes Bishop. *THE GRABBERS* was a stronger (soft) X rated version.

**80s**

**GONE IN SIXTY SECONDS (Media, 74) P/D/S/star H. B. Halicki**  
Maindrian Pace (Halicki), an insurance investigator who leads a hi-tech L.A. area car theft ring, steal cars, then is hired to find them. To show that he's not so bad, Pace burns bags of heroin. The chase scenes ("93 cars were demolished") in the PG rated hit are still pretty damned impressive. Many scenes were filmed silent (character's faces are not shown when they talk) and parts were filmed in Long Beach, Redondo Beach, Torrence, and Carson City (the mayor of that town appears as himself). The main partners are Pace's Polish relatives Pumpkin (Marion Busia), who uses computers, and Eugene (Jerry Dagrada). Several references are made to Lyle Waggoner (from the *THE CAROL BURNETT SHOW*), who had been in *LOVE ME DEADLY* (72), a negro film produced by stuntman Halicki. With bikers, a yellow Mustang, the Goodyear blimp, and a gag ending with black teen lowriders (sons of cast member George Cole). Original pop and country songs are on the soundtrack and polkas are played during a wedding. Halicki died not long after completing *GONE IN 60 SECONDS II* (89). There will be no sequel to this year's expensive critically blasted boxoffice flop remake.



**WRONG IS RIGHT**

**GALAXINA (Rhino, 80) D/S William Sachs, P Marilyn Tenser-**

In this silly sci fi spoof, space police Captain Butt (comedian Avery Schreiber), Thor (Stephen Macht), and a space cowboy (James David Hinton) dine while the mute robot Galaxina (Dorothy Stratten) serves them and the black and Oriental guys work. She's sent on a mission to a tinted planet (a western town set) where she learns to talk. With space bikers, alien cannibals, a gorilla monster in a cage, a ridiculous alien whore house, the Batmobile, a *FIRST SPACE-SHIP ON VENUS* scene, and the 2001 theme. The cast includes Angelo Rossitto (in an alien suit) and Rhonda Shear as a mime. Cinematographer Dean Cudney also shot many John Carpenter films and Sachs made *VAN NUYS BOULEVARD* (79). The gorgeous Canadian Playboy centerfold star was murdered by her husband the day this Crown Int. feature premiered in Kansas City. *STAR 80* and *DEATH OF A CENTERFOLD* were both about her. Schreiber had recently been in *SCAVENGER HUNT* (79) and *SILENT SCREAM* (80).

**MIDNIGHT MADNESS (Anchor Bay, 80) D/S David Wechter,**

**Michael Nankin, P Ron Miller**

When this harmless PG rated comedy about five young rival teams on a Hollywood scavenger hunt was released by Disney, it was criticized for being in bad taste for the wholesome company. How times have changed! David Naughton leads a team with his girlfriend (Debra Clinger) and his attention seeking little brother (18 year old Michael J. Fox easily playing younger). Eddie Deezen and his nerd look-alike friends resemble Devo on their scooters. Stephen Furst and his loser buddies use a super van with a computer. Maggie Roswell leads an all girl group (with huge twins) and Dirk Blocker is one of the jocks. Locations include Griffith Observatory, LAX, a miniature golf course, a deluxe hotel, and a video arcade. Characters say "Have a cow" and "whatever," and Paul Reubens already looks and pretty much acts like Pee Wee Herman. With a Dr. Pepper in joke (Naughton was on their TV commercials) and plugs for Pabst Blue Ribbon beer. Alan Solomon is the guy who plans it all and familiar comic actors Marvin Kaplan, Irene Tedrow and John Fiedler have roles. The music is by Julius Wechter (of the Baja Marimba Band). Like this, the bigger budgeted *SCAVENGER HUNT* (79) was also a box office flop.

**WRONG IS RIGHT (Col, 82) P/D/S Richard Brooks**

In the near future when "no one could hide from technology," actor turned international TV newscaster Patrick Hale (Sean Connery) demonstrates how news = show biz and discovers just how on the edge the (C.I.A. run) world is. An impressive destruction of New York City scene is revealed to be a scale model, but it all ends in a countdown to doomsday. It's no *DR. STRANGELOVE*, but the nearly two hour ahead of its time black comedy has some top performances

from its support actors. Hale reports from a Mideast oil country with a camerawoman (Cherie Michan) and meets an Arab terrorist leader (Henry Silva), embassy official (John Saxon), arms dealer (Hardy Kruger), Arab king (Ron Moody), and a spy (Katharine Ross). Back home the powerless president (George Grizzard from *POLICE SQUAD*) deals with G. D. Spradlin (C.I.A.), Robert Conrad (funny as General Wombat), Dean Stockwell (chief of staff), and Rosalind Cash (VP). Locations include The Alamo, D.C., and Times Square. With Leslie Nielsen (campaigning former president), Robert Webber (TV producer), and Jennifer Jason Leigh (in a TV commercial). The anti-nuke boxoffice flop was the second to last feature by the late Brooks (*ELMER GANTRY*, *IN COLD BLOOD*...). Audiences ignored it and flocked to see E. T. again.

**THE MAN WITH BOGART'S FACE (Fox, 80) P/S Andrew J. Fenady, D Robert Day**

(SAM MARLOWE, *PRIVATE EYE*) A plastic surgeon (Philip Baker Hall) turns a modern day Hollywood P.I. (Robert Sacchi, who narrates) into a Bogart clone. Marlowe solves a complex case while making references to crime movies and actors of the past. The PG rated nostalgia movie is pretty tedious but features an interesting support cast and bit part guest stars. Michelle Phillips (who is supposed to resemble Gene Tierney in *LAURA*) and Olivia Hussey are the female leads, Victor Buono is a Sydney Greenstreet type, Franco Nero is a wealthy Arab, Misty Rowe is the sexy blonde secretary and Dick Bakalyan and Greg Palmer are cops. Herbert Lom and Jay Robinson turn out to be the villains and Buck Kartalian is married to a giant (A'Leshia Brevard). Locations include The Hollywood Bowl, The Hollywood Wax Museum, and Catalina Island. There's a *LADY FROM SHANGHAI* style hall of mirrors sequence, car chases, a shark attack and an out of place soul music theme song. Also with Martin Kosleck,



George Raft, Mike Mazurki, Victor Sen Yung, Henry Wilcoxon, Yvonne DeCarlo, and Sybil Danning. Current (TCM movie) host Robert Osborne is a reporter. CBS aired their BOGIE bio movie the same year.

**HOLLYWOOD ZAP! (Troma, 86) D/S David Cohen, P/star Ben Frank, P Bobbie Frank**

Tucker (Ivan E. Roth) leaves his crummy job in the American South to search for his father in L.A. He meets a violent, nasty Wall St. dropout bum (Frank), obsessed with video games. The producer/actor dominates the so called comedy, with his vaudeville style ranting and drag disguises (nurse and nun). The familiar (to some) actors are Claude Earl Jones as the motel owner uncle, big Chuck (PORKYS) Mitchell, as a lawyer, and Stan Ross as a crazed old drunk. Pacman screens at a Video arcade are shown and there's a topless dyed blonde (Annie Gaybis).

**OUTTAKES (Sony, 85) P/D/S/act Jack Sell, P/S Adrienne Richmond, S Jim Fay**

This is a very bad, not funny, no star (or talent) attempt at a TUNNELVISION type spoof of TV shows, news and commercials with the framing device of a Hollywood premiere (attended by celebrity imitators including Dolly Parton, Eddie Murphy, Prince and a drag queen Liza Minnelli). With a Santa gore movie, nude musicians, phone sex, a Nixon clip, and fart, pot, and AIDS jokes. The most dated (and overlong) part is an afternoon talk show take-off. The most memorable (bad taste) moment is puking in a restaurant. Forrest Tucker is seen filming intros. Sell (as himself) also sings the theme song in a long musical dance number. A 42nd St. marquee announces CANNIBAL HOLOCAUST. Tucker had died by the time this was completed (it took several years) and released (in 87). Sell, from Georgia, also made THE PSYCHOTRONIC MAN (80) and DEADLY SPY GAMES (89).

**ITALY**

**COME TOGETHER (SW, 71) P/D/S Saul Swimmer, P/S/star Tony Anthony**

Tony (Anthony), an Italian movie stuntman, wears ridiculous "hip" clothes, a floppy hat, has Shemp hair and resembles Judd Nelson. He meets two visiting beauties (Luciana Paluzzi and Rosemary Dexter) and they both eventually fall for him. They drive all around Italy in his red convertible and enjoy a romantic threesome before the extreme downbeat ending. This very early 70s movie is heavily padded with tourism scenes, voice overs, and flashbacks. All three characters have flashbacks illustrating how much they've suffered in life, but Tony's Nam flashback is the real jaw dropper. Italian western fanatics will enjoy his on the set stunt work flashback. The music includes the lush instrumental hit "Love Is Blue," "Games People Play" by Joe South, and a cover of "Get Together" (by The Dells?). Apple released the soundtrack LP. The letterboxed widescreen tape is from a flawless print. Anthony (Roger Tony Petitto) was also in BLINDMAN with Ringo and starred in THE STRANGER series and COMIN AT YA!

**SAMOA, REGINA DELLA GIUNGLA (VSOM, 68) D "James Reed"/Guido Malatesta**

(SAMOA, QUEEN OF THE JUNGLE) Mr. Wong in Asia sends an expedition of Europeans to Borneo to find diamonds. The film stock changes frequently as they deal with snakes and tigers, quicksand, "Cannibal Indians" and topless native women (obviously footage from older movies). They also have a (sped up) fight. Clint (Roger Browne) loves blonde Jasmine (Femi Benussi who takes a bath). Then he falls for jungle woman Samoa (Edwidge Fenech), who speaks Italian and wears a bikini. Benussi (from HATCHET FOR A HONEYMOON) was promoted to the star role of Malatesta's similar followup, TARZANA, THE WILD GIRL (PV #18). This is from Italian TV and has new English subtitles.



Edwidge Fenech

**20s**

**NOAH'S ARK (29) D Michael Curtiz, S Anthony Coldeway, P/story Darryl Zanuck**

D. W. Griffith's epic box office flop INTOLERANCE (16) influenced this notorious, long (135 min.) and expensive Warner Brothers Vitaphone failure. It starts with a WWI story, then the same actors appear in the epic Biblical story of the title. It had the gimmick (at the time) of talking sequences and originally there was a color segment. Just when you get used to the dialog, it reverts to subtitles. Two American buddies (George O'Brien and Guinn "Big Boy" Williams) meet a German actress (Dolores Costello) as war breaks out and enlist. Noah Beery plays an evil Russian secret agent and King Nephiliu. In both stories he tries to have blonde Costello (later the mother of John Barrymore Jr.) killed. The worshipping of the golden calf is compared to Wall Street. In the WWI sequences, the black soldiers shoot craps (this is typical of the way black American soldiers were portrayed in Hollywood). The score is by Louis Silvers (THE JAZZ SINGER). Zanuck (still in his 20's!) had Mihaly Kertesz (Curtiz) brought over from Hungary to direct. The massive sets were designed by (the Polish) Anton Grot. Famous cinematographer Hal Mohr resigned because he was worried about what might happen when filming the incredible flooding sequence. He was right. When a temple collapsed, three extras (some say more) died and many were badly injured. With scenes of war, torture, slavery, lots of animals (I wonder how many of them died?), and a giant burning tablet. Also with Paul McAllister (as Noah), Louise Fazenda, Myrna Loy, William V. Mong, and Noble Johnson. It was restored at UCLA and aired on Turner Classic Movies.

**HOWDY, BROADWAY (29) D/S Charles J. Hunt**

I haven't seen enough early musicals to judge if this talkie from Raytone (aka Rayart) is "the worst musical ever made" (as it was described to me), but it has some pretty terrible editing, dubbing and acting and forgettable romantic songs. Tommy Christian and his Collegians Orchestra star. He plays Tommy, a "roaring 20s" racing hero college student. His singing girlfriend Betty is distracted by his rival Art, and a different Betty who wants Tommy does a funny talk/singing number. Highlights include a speakeasy raid and a grass skirt dance and more comedy comes from a guy who does a broken English part Italian song and a goofy dance. It has nothing to do with Manhattan, but was released the same year as BROADWAY, BROADWAY BABIES, BROADWAY SCANDALS, THE BROADWAY

MELODY, GOLD DIGGERS OF BROADWAY, and LORD BYRON OF BROADWAY. With Ella Lee Ruby, Diana Mulleh, and Daisy Dean.

**RECENT**

**ZOMBIE CULT MASSACRE (D. Filmworks, 97) P/D/S/music Jeff Dunn, P/music/act Steve Losey**

Martin (Michael Botouchis), a lapsed Baptist who has serious childhood flashback traumas, and his angry mocking girlfriend Sally (Lani Ford) are attacked by NIGHT OF THE LIVING DEAD style cannibal zombies while driving to his hometown. They're rescued and taken in by members of the New Kingdom cult, led by the crazed Jeffrey (Bob Elkins, who was in COAL MINER'S DAUGHTER). Elkins is very impressive as he preaches (he must have had some real life experience), but not as convincing when he lip synchs a song ("I'm Evil"). Martin has impressive visions and freakouts, Jeffrey seduces his female followers, a mad doctor experiments on caged mutants, a bi-sexual demon (Losey) watches everything on a closed circuit TV, and bikers attack! Jeffrey reminds me of Timothy Carey in WORLD'S GREATEST SINNER, the songs sound kinda like The Gun Club, a female cult member gets naked in a hot tub, the bikers look



## RARE LUGOSI, LORRE AND CARRADINE

**RENEGADES (30)** D Victor Fleming, S Jules Furthman, P William Fox

Bitter French Foreign Legion soldier Deucalion (Warner Baxter) has a serious love/hate relationship with the beautiful wealthy and devious spy Eleanore (Myrna Loy). He and his three buddies are trouble making, hard drinking mercenaries. He goes AWOL in the desert and teams up with Sheik Mohammed (Bela), who considers himself the uncrowned king of many tribes. As punishment for ruining his life, Deucalion degrades Eleanore by having her thrown in with common harem girls, who we are told repeatedly are not white. This part of the plot is similar to WEST OF ZANZIBAR (PV #10), also with Baxter. She becomes a mistress of the alcoholic Russian aristocrat deserter (Gregory Gaye), then of Mohammed, who wants to torture prisoners and threatens to have her tongue cut out. The loud German deserter (Noah Beery Sr.) is busy training an army of barefoot black natives. Some have been branded and he brags of executing ones that don't follow orders. There's a major shoot out siege near the end. With C. Henry Gordon (later in KONGA) as the strict captain, George Cooper as the comedy relief deserter from Hoboken, Colin Chase, and Victor Jory. Parts were shot in the Mojave Desert. Lugosi was also in SUCH MEN ARE DANGEROUS (PV #32) with Baxter (from Columbus). Screenwriter Furthman later wrote BLONDE VENUS (32), THE OUTLAW (43) and NIGHTMARE ALLEY (47)! The director of this major pre-code Fox release went on to THE WIZARD OF OZ and GONE WITH THE WIND!

**THE WHISPERING SHADOW (Sinister, 33)** D/S Colbert Clark, D Al Herman, S George Morgan, Wyndham Gittens, Howard Bimberg, Barney Sarecky, Norman Hall, P Nat Levine

This is a feature version of a 12 chapter Mascot serial, the first of five serials with Bela Lugosi. The top billed horror star scowls as Prof. Strang, a magician and owner of a wax museum, but despite all the efforts to mislead the Saturday matinee viewers, he turns out not to be the bad guy after all. The Shadow does whisper and is sometimes animated as he slinks around. Hero Jack (Malcolm McGregor, usually in westerns) works for the Empire Transport company. He does stunts on a motorcycle and on top of a truck. The plot concerns the death of Jack's brother and a radio death ray. The helicopter is a model and a prison break scene is stock footage. A "wax" black servant repeats "Take your hat sir?" over and over. With Viva Tattersall (the real life wife of Sydney Toler) as the daughter Vera Strang (I wonder which of the 6 writers came up with that one), Robert Warwick as a famous detective, D. W. Griffith regular Henry B. Walthall as Jack's boss, and Karl Dane as the dimwitted Sparks. It was the last role for the tall Copenhagen born silent star Dane (THE BIG PARADE), who spoke little English. He shot himself in '34.

**NANCY STEEL IS MISSING! (37)** D George Marshall, S Hal Long, Gene Fowler, P Nunnally Johnson

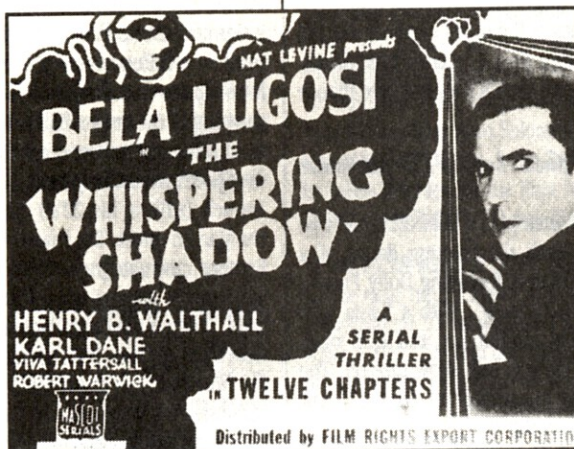
Victor McLaglen, often cast as gung-ho soldiers, plays Dannie, a brawling, brooding vet who hates war and millionaire munitions manufacturer Steel (Walter Connolly). He goes to work for him as a waiter, kidnaps his baby daughter Sheila for ransom, then is sent to prison for an unrelated assault charge. While there, a Cockney inmate (Carradine) starts a riot and goes out of his way to make life hell for him. He also talks too much to his wily cell-mate Prof. Sturm (Peter Lorre). A black inmate leads the others in singing the national anthem. Dannie yells "Suckers! Ha! Ha! Ha!" When released 20 years later, he collects Sheila (June Lang) who had grown up with caring foster parents (Jane Darwell and Granville Bates) claiming to be her father. He even goes back to work for the grieving Steele (as a gardener) and lives on his property with his devoted "daughter." Then the Prof. complicates matters by showing up with a scheme to collect a reward. With Robert Kent, Kane Richmond and Mary Gordon. This odd movie makes the rich arms dealer much more sympathetic than the poor war

hater, but it managed to break the production code which banned kidnappers on screen (it was just after the Lindberg case conviction). Original director Otto Preminger quit during production. THE WHISTLE (21), starring William S. Hart, had a similar script.

**ALI BABA GOES TO TOWN (37)** D David Butler, S Harry Tugend, Jack Yellen, P Lawrence Schwab

Aloysius (Eddie Cantor), a homeless movie fan hired as a Hollywood extra, imagines that he's in ancient Baghdad and is mistaken for the son of Ali Baba. Much of the topical humor of this big budget major Fox musical fantasy is about the Depression, Roosevelt and the New Deal. Roland Young is the Sultan and Virginia Field is his Princess daughter. The Sultana (Louise Hovick aka Gypsy Rose Lee) plots with her brother Prince Musah (Douglass Dumbrille) and Ishak (Carradine, all in black with a strange top hat). Parts are fun and funny, and being a Cantor movie, it includes a blackface scene. All of a sudden he "blacks up" and sings "Swing Is Here To Stay" backed by African tribesmen musicians who speak with nonsense Cab Calloway lyrics. The (large) Peters Sisters also sing and dance and Jeni Le Gon dances. The other black characters are slaves. Cantor also appears in drag. Also with Tony Martin, The Raymond Scott Quintet (they had a hit that year called "Dinner Music For A Pack Of Hungry Cannibals"), Warren Hymer and

Stanley Fields as tramps, and Lee J. Cobb! There's a big Hollywood premiere ending with footage of major Fox stars and Aloysius (Cantor) watching Eddie Cantor sing. Carradine also plays a lawyer on the film set and himself, escorting Lang and Hovick to the premiere. The long fantasy section was originally tinted sepia. During the filming of a magic flying carpet scene two prop men died. This tragedy was recreated in the movie DAY OF THE LOCUST (75).



ALI BABA GOES TO TOWN



authentic, and an animated flying demon appears. These are all good and entertaining things, but I could have done without so much extreme gore. The FX are by Jim Van Bebber of DEADBEAT AT DAWN fame. 4703 Willmer Ct., Cinc., Ohio 45226.

**SCORPIO (Phantom, 99) D/Cine. Ron Atkins, P/S/star John David Brodie**

A hookah smoking skull faced guy (Brodie) with two zombie servants in a graveyard spouts endless dialog. After Evelyn (large breasted Michelle Cantwell) climbs on top of him for some of the "eternal bliss" he's been going on about, four unsuspecting college students arrive. The pot smoking free thinking one (Helena Vaughn) gets topless, the blonde (Michele Lagner) is briefly naked for a ceremony and the jock character enjoys an (obscured) blow job from Evelyn, wearing only some chains. A lot of time is spent showing an amazing old actual (Miami Beach) monastery and each Tarot card is slowly held up for the camera. The skull is obviously a store bought rubber mask, but it looks cool anyway. The credits thank Alan Ormsby (CHILDREN SHOULDN'T PLAY WITH DEAD THINGS)

for inspiration, but I think Ed Wood (ORGY OF THE DEAD) is more like it, which is why I enjoyed it so much. The director also made SCHIZOPHRENIC. \$14.95 to Phantom Video, Box 7301, Jupiter, FL 33468.

**THE SCREAMING (Dead Alive, 99) D/S/cine./FX, animation...**

**Jeff Leroy, P/star Vincent Bilancio, P David Sterling**

College student Bob Martin (Bilancio with a soul patch) rents a suburban apartment from blonde Crystal (Wendi Windburn), who does aerobics on the lawn. She and a Crystalnetics temple leader (Elizabeth Barris) try to convince the doubting Bob to join. It turns out that the women are ageless cult members who drain blood to stay alive. A professor warns him and a German P.I. (Curt Swobel) investigates the murders. Bob does research about the cult and breaks their spell by drinking and smoking pot. This low budget horror movie is a (brave) spoof of L. Ron Hubbard and Dianetics, complete with (funny) cult TV ads and a Tom Cruise like character. There's a crude but cool animated flying demon, animated Vlad The Impaler victims (!), nightmares, black and white flashbacks, and a topless blood ceremony victim. It was a lot more fun to watch than BATTLEFIELD EARTH. The music (very good) is by Jay Woefel and Ron Ford is also in the credits. Call/Fax (562) 439-8106.

**MODERN VAMPIRES (Sterling, 99) D Richard Elfman, S Matthew Bright, P Brad Wyman, Chris Hanely**

(REVENANT) Nico (Natasha Gregson Wagner) is a bisexual Hollywood Blvd. vampire hooker loner who lives in a junkyard. She falls for cigar smoking Dallas (Casper Van Dien) and joins up with his vampire clan. A weak, old, over emotional Van Helsing (Rod Steiger, who has b/w flashbacks) hires Crips member Time Bomb (Gabriel Casseus) and his two homeboys to help stake the undead. Wagner has topless scenes and resembles Joan Jett with her short blonde hair. In our current period of a major political correctness backlash, this comedy has Wagner puking blood on a black woman, and when a vampire (Kim Cattrall) morphs into an ugly female demon, the drug taking blacks happily gang bang her. With a club full of topless and chained victims, two burning men, aerosol spray sniffing, and some classical

themes from Kubrick's BARRY LYNDON. Craig Ferguson (the Brit on the DREW CAREY SHOW) co-stars with Natasha Lyonne, Robert Pastorelli as the Count, and Udo Kier (the only actor with a real Euro accent). Steiger, whose career never recovered after the 70s, resembles Lawrence Tierney these days. SHRUNKEN HEADS (PV #21) was the previous Elfman/Bright collaboration.

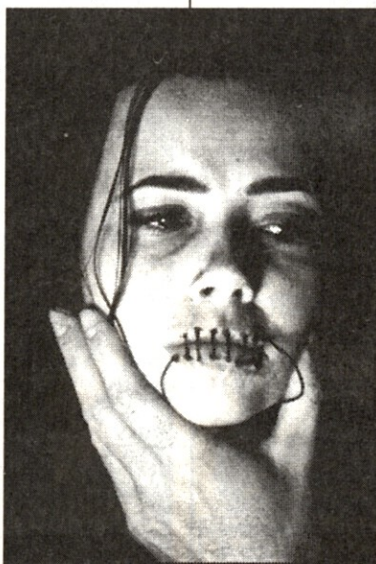


WICKED WAYS

had previously cut Full Moon trailers and worked on STOP IT, YOU'RE KILLING ME.

**STOP IT, YOU'RE KILLING ME (Haxan, 96) D Kenny Yakkel, S Todd Luck, P Lawreen Kayl**

A masked "ugly dead pansy" phantom slave (Michael Todd from THE DEAD NEXT DOOR), who wears various silly masks, is ordered around by ageless witch Anna (Jamie Donahue in an I love Ohio shirt). Another young woman (Jessica Beckwith) is married to a horny 112 year old multi millionaire (also Todd), and has a bald black lover (James Black Jr. from J.R. Bookwalter movies). The characters all plot against each other, some switch bodies and the women meet in a dream. The phantom character is overbearing, but some of the FX are very clever. With fake home shopping club ads, talking skulls, farts, Debra Dutch topless, and a shower scene. The music includes a theme by Reggie Banister (PHANTASM series) and a GWAR song. It took Yakkel (from Cleveland) five years to finish. It was edited by Dave Parker (THE DEAD HATE...). Call (2323) 465-9133.



STRANGELAND

**DEE SNIDER'S STRANGELAND (Artisan, 98) D John Pieplow, P/S/star Dee Snider, P Patrick L. Bushell**

Over ten years after his band Twisted Sister broke up, Snider returned to star as a grotesque, heavily tattooed and pierced "modern primitive" in Colorado who calls himself Captain Howdy. He uses internet chat rooms to lure teen girls. He keeps one (Linda Cardellini) naked in a cage with her lips sewn together. Her police detective father (Kevin Gage) finally tracks the madman down, but the courts release him after four years. The now weak and pathetic acting killer (looking like Marilyn Manson) then becomes the victim of local vigilantes (led by a convincing Robert Englund). I bet Snider got some of his ideas from BRAINSCAN (94). With nightmares and genital piercing. The cast includes Elizabeth Pena and Brett Harrelson. The soundtrack includes music by

Snider, Manson, Kid Rock, Pantera, Megadeth, and others and some videos are at the end.

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**FAIR AMERICA (Smithsonian Institute Press, \$15.95) R. L. Rydell, J. E. Findling, K. D. Pelle**

This is my favorite book of the year. It's mind boggling "hidden history" by two professors who have done extensive research. I've never been to a world's fair, but people that have will tell you that the experience was a major important part of their life. Before air travel, radio and films, large fairs were extremely influential. It was where people learned about new ideas in science, technology, government, entertainment and the rest of the world. One thing that all the many American theme fairs (large and small), from the Philadelphia Centennial International Exposition (1876) to the NY World's Fair (1939) had in common was racism, extreme, routine and accepted racism. Blackface minstrel shows were performed, Indians always lost staged battles with American troops, and mock villages of "inferior" and "savage" people (African, Asian, Indian or islanders) were big attractions. Mock primitive Filipino villages helped justify America taking over their country. At The World Columbian Exposition (Chicago, 1893), anthropologists from the Smithsonian measured the heads of fairgoers to prove their racial superiority (just like in Nazi Germany). The Great Lakes Exposition (in Cleveland, 36/7), featured Mammy's Cabin, a midget circus, simulated executions, and television. My grandparents took my mother there. It was on the current site of the Rock And Roll Museum! Remember that blacks (if they were allowed in) had to use "separate but equal" transportation, entrances, bathrooms and restaurants (this was NOT just in the South) and would only be hired for the most menial jobs. Some early fairs sound like KKK conventions, but they were endorsed and sponsored by big corporations and local, state and the national governments and were visited by millions. WWII put an end to large fairs for a long time. Seattle (1962) and ones that followed are all here too. Box 960, Herndon, VA, 20172 or call (800) 782-4612 to order.



**THE CHARLIE CHAN FILM ENCYCLOPEDIA (McFarland, \$55) Howard M. Berlin**

Everything you could possibly want to know about Chan movies is in this useful, well researched book. The very complete movie credits and the bios for the actors who appeared in Chan films and the people who made them are the most useful (for me). I had forgotten that Willie Best played the cousin of Birmingham (Mantan Moreland) several times and where else could you find info on seven actresses named Wong? Before he returned to Sweden to die, Warner Oland lost his wife, was suspended by Fox for heavy drinking, wandered off the set in a "deranged" state (more than once) and suffered a nervous breakdown. The author also points out that while many people remember that track star Jesse Owens (seen in CHARLIE CHAN AT THE OLYMPICS) was snubbed by Hitler, they usually don't know that back home he was also totally ignored by Roosevelt. I enjoyed all the "aphorisms" ("A wise man questions self - a fool, others," "Beauty of poppy conceal sting of death"), but the entries for all the fictional names in the movies go beyond what I need to know. Mr. Wong (Karloff) and Mr. Moto (Lorre) are here too. One error I noticed is that Phillip and Philson Ahn are listed as the same person but they were Korean actor brothers. It's 376 pgs. and has many rare illos. The author is from Wilmington, Delaware.

**GHASTLY TERROR: THE HORRIBLE HISTORY OF HORROR COMICS (Headpress, \$19.95) Stephen Sennett**

Other books have covered the famous E. C. horror comics (Tales From The Crypt, Vault Of Horror), and you may be familiar with the later Warren titles (Creepy, Eerie, Vampirella) but this excellent book goes several steps further. Equal space is given to the many imitations and rivals from over the years and even underground horror comix. If you ever read and enjoyed Tales From The Tomb, The House Of Mystery, Chamber Of Chills, or Uncanny

Tales From The Grave, this is where you can learn about who created them and how well they compare. Sometimes the covers and the stories themselves had brilliant nightmarish art even when the stories were terrible. The 224 pg. softbound book has many ghoulish illos and sections like the 20 most gratuitous pre code horror comic covers - lots of dangling eyeballs, severed limbs, and exposed brains. People used to think these comics led to juvenile delinquency and worse. We sell this title.

**FROM BEAUTIFUL DOWNTOWN BURBANK (McFarland, \$45) Hal Erickson**

When I received this book on ROWAN AND MARTIN'S LAUGH-IN, I didn't even want to read it. As a kid, I came to consider the popular (68-73) NBC show a lame, silly bunch of unrelated gags and cliches aimed at the "silent majority" and their square kids. One year every skit at my high school's student council president election rally was

a pathetic imitation of a LAUGH-IN gag which proved my point. I now have a different opinion. The show was an influential, innovative, daring and even subversive cultural landmark. It lured people in with girls in bikinis, smirking sex jokes, familiar vaudeville gags and the many famous guest stars (including Bob Hope, John Wayne and even Nixon!), while breaking down the (political, sexual and racial) barriers of what was then considered acceptable on prime time TV. They criticized the Nam war more than the obviously liberal SMOTHERS BROTHERS show and got away with it. They also gave exposure to wonderful musical oddities like Tiny Tim, The Legendary Stardust Cowboy and The Holy Modal Rounders. This extremely interesting and very well researched (334 pg.) book goes into details of behind the scenes conflicts and the careers of the creators (including writers from Cleveland), hosts, and regulars. It lists every single guest star and has fascinating facts on the show's influences (including HELLZAPOPPIN), its many imitators, and the many attempts to revive LAUGH-IN.



**RUDYARD KIPLING AND SIR HENRY RIDER HAGGARD (McFarland, \$45) Philip Leibfried**

These two very popular and famous early 20th Century Victorian Era British novelists (who were contemporaries and friends) wrote about colonization, other races, and the "white man's burden." They both wrote some fascinating action and fantasy books, and (along with the American Edgar Rice Burroughs who was heavily influenced by them) had an enormous and long lasting (negative) impact on the attitudes of people around the world. (This is my opinion, not the book's author's). Kipling was born in India and Haggard lived in South Africa during the Boer War. This 214 pg. book focuses on the many screen, stage, radio and television adaptations of their work. All versions, including the silents, of SHE, GUNGA DIN, THE JUNGLE BOOK, KING SOLOMON'S MINES, and others are here with credits, plots, opinions, and some choice rare stills and posters.

**CLEVELAND TV MEMORIES (Gray & Company, \$6.95) Tom Feran, R. D. Heldenfels**

This humorous and informative little (4 1/2" by 5 1/2") book did more to take me back to my childhood than any family photo album or school year-book ever did. Scary, but true. In the 50s and 60s, local TV stations had LOTS of original programming. Today in most markets everything is national except maybe local news. Cleveland had movie hosts, quiz shows, travel shows, exercise shows (I saw Paige Palmer eating in a Howard Johnson's restaurant once!), talk shows (I was in the studio audience for the ONE O'CLOCK CLUB once!), sports (including bowling and wrestling - sometimes with midgets), holiday specials, and televangelists. Music shows included amateur (a friend of mine played accordion on THE GENE CARROLL SHOW once!), POLKA VARIETIES, country, and rock and roll. I loved the horror movie shows, but the kid shows were also a huge influence. Like countless others, I watched Three Stooges and Our Gang shorts hosted by Captain Penny every single weekday for years. I had totally forgotten about the serious talk shows hosted by Alan Douglas and novelist Don Robertson, and how exciting it was when new UHF stations appeared. This covers just about everything briefly (and in no order), including stuff from before my time up to the 80s. It even brought local beer, used car... commercial jingles back into my head. "Roll on, big O - Get That juice up to Lawson's in 40 hours." Help! We sell this title. It's by the writers of the Ghoulardi and Ghouls books who are really on to something.

**ADDICTED - THE MYTH AND MENACE OF DRUGS IN FILM (Creation, \$19.95)**

This is the best book on drugs in films since the out of print Cocaine Fiends and Reefer Madness. It's also the first book to explore drug films from the silents and all the old production code defying exploitation titles (THE PACE THAT KILLS, MANIAC) all the way up to BRAIN DAMAGE, TRAINSPOTTING and KIDS. It goes beyond the obvious LSD, heroin and pot movies and looks at drugs in Martin Scorsese films and instead of concentrating just on America, it has whole chapters on drug movies from six European countries. PERFORMANCE, SCARFACE, and FEAR AND LOATHING IN LAS VEGAS are some titles covered in depth. Several writers contributed, but American Jack Stevenson did the most chapters (six). It's 272 softbound pgs. and has many illos. We sell this title.

**LOST HIGHWAYS - AN ILLUSTRATED HISTORY OF ROAD MOVIES (Creation, \$19.95) Jack Sargeant, Stephanie Watson**

When the book Road Movies was published (82) it could only look back on a limited number of titles. This volume has nearly 20 more years of road

westerns, vampire road movies (starting with NEAR DARK), and MAD MAX and other Australian and New Zealand movies to cover. We've also had many recent movies about killer couples (all influenced by GUN CRAZY) and even road queens. Whole detailed chapters are devoted to EASY RIDER, WEEKEND, TWO LANE BLACKTOP, VANISHING POINT, and THELMA AND LOUISE and the writers come up with many new insights and facts. Biker movies and appropriate titles by Wenders, Herzog, Lynch and Cronenberg are all here too. I never really thought of WALKABOUT, NIGHT OF THE HUNTER or WIZARD OF OZ as road movies, but they seem to fit. It ends with CRASH. It's 288 softbound pgs. and has many illos. We sell this title.

**FRENCH SCIENCE FICTION, FANTASY, HORROR AND PULP FICTION (McFarland, \$95) Jean-Marc and Randy Lofficier**

I never realized that France produced so much sci fi, horror and fantasy. This huge (nearly 800 softbound pgs.) ultimate guide has it all, and also covers films alphabetically with credits and going back to Melies, TV, radio, plays, animation and comics. It concentrates on fiction though, including a dictionary of authors that could have been a book by itself. It goes all the way back to The Middle Ages, The Renaissance (1500 - 1650) and The Enlightenment (1659 - 1800). The foreword is by Stephen R. Bissette (he always wanted to see TORTICOLA), the cover is by Moebius and various notables are interviewed. It's the same size as and even thicker than the 2nd Psychotronic book.

**AMICUS: THE STUDIO THAT DRIPPED BLOOD (Dark Side, \$35) Alan Bryce**

With all the books about Hammer studio films, it's nice to have one on that company's lesser known, shorter lived rival. The British company was created and run by Americans Max Rosenberg (who is interviewed) and the late Milton Subotsky. I would have liked more information on their early rock and roll movies (made in America and England), and the post Amicus Canadian movies, but all the British horror, fantasy and sci fi movies are covered here, from CITY OF THE DEAD (aka HORROR HOTEL) in 59 to THE MONSTER CLUB (80). They were best known for horror anthologies, starting with DR. TERROR'S HOUSE OF HORRORS, but also produced interesting features like THE SKULL, SCREAM AND SCREAM AGAIN, and

THE BEAST MUST DIE. Sidebars cover stars (Lee and Cushing), Robert Bloch, Richard Gordon and others. The 164 pg. softbound book has many stills, posters and lobby cards, many in color.

**CYBORGS, SANTA CLAUS AND SATAN (McFarland, \$45) Fraser A. Sherman**

This useful book covers "Science Fiction, Fantasy and Horror Films Made For Television." Titles are alphabetical from THE ADVANCE GUARD (98) to YESTERDAY'S TARGET (96) and go back to FEAR NO EVIL (69). Many have credits, plots and brief notes, but other "minor genre films" are listed in the back with only minimal info and many others aren't listed at all because of "fake supernatural elements..." Fantasy comedies and Christmas movies are here, but not PHANTOM OF THE OPERA. I guess lines had to be drawn, but who makes these rules!? Appropriate (mostly 70s) network TV movies have been covered elsewhere, but this includes the many movies first aired on Showtime, HBO, USA, Fox, Disney, The SciFi Channel... 53 (!) features from the year 1997 alone are listed. Many of them were horrible but of course, that's not the point. The index will be of help to all you credit list makers. Some people with multiple TV movie credits are Diana Rigg, Brion James, and Mark Mothersbaugh. It's 280 pgs.

**THE FILMS OF JOHN CARPENTER (McFarland, \$48.50) John Kenneth Muir**

The first book on the director of HALLOWEEN, this has an overview of his career, then chapters on every one of his features from DARK STAR (75) to



*Mr. Jingleling luring children to Halles department store.*



**VAMPIRES** (98), with extensive credits, plus the features he produced and wrote and TV movies. Born in Carthage, New York, the son of a studio musician (who recorded with Sinatra, Johnny Cash and other stars), he started out making 8mm shorts with titles like **GORGIO VS. GODZILLA**. His first feature, **DARK STAR** was made after attending UCLA. An end section covers Carpenter's main actors (including Kurt Russell of course, and Adrienne Barbeau and Buck Flower), recurring characters in his films, directing opportunities that he turned down, and the many slasher films that followed **HALLOWEEN**. It's 266 pgs. and includes photos. Carpenter's **ELVIS** is the only feature without a chapter - because it's "non - genre"?! Muir, from North Carolina, also wrote **Wes Craven - The Art Of Horror**.

**I'LL BE RIGHT BACK (Simon & Schuster, \$25) Mike Douglas**

I hadn't thought much about the long running afternoon **MIKE DOUGLAS SHOW** for a long time, but I really enjoyed the host's new book. He was a boxer, a singer (with the Kay Kyser band for a while), and a Chicago TV personality, before his show started in Cleveland in 1961 (it later moved to Philadelphia, then L.A.) I was excited to see The Rolling Stones on it in 65 and John and Yoko later co-hosted a whole controversial week (available on video). Chapters cover musical guests (including Louis Prima, George Jones, Buffalo Springfield, Frank Zappa, and Genesis), sports figures (Ali, Jim Brown, Andre The Giant...), countless comedians, actors and politicians and various newsworthy guests. I was surprised to learn that Nixon, George Wallace, Martin Luther King, Bobby Kennedy and even Malcolm X (!) were guests. Douglas has many incredible memories of most of these famous people plus local Cleveland celebrities like kids show host Lynn "Barnaby" Sheldon. Too bad he didn't mention Ernie "Ghoulardi" Anderson (who once threw darts at a cardboard Douglas on his show). Elvis once called him to apologize for shooting a TV set while his show was on. Douglas also writes about his talk show rivals at the time (he was often mistaken for Merv Griffin) and what he thinks about current talk show hosts. There are many great celeb photos.

**HERSCHELL GORDON LEWIS, GODFATHER OF GORE (McFarland, \$32.50) Randy Palmer**

Twelve chapters cover Lewis' career and all of his films and there's a filmography at the end. The notorious and influential "blood trilogy" movies: **BLOOD FEAST**, **TWO THOUSAND MANIACS** and **COLOR ME BLOOD RED** receive the most space, but the various other horror titles, exploitation dramas, nudist colony, hillbilly, and even kids movies are all here too. Illustrations include stills, posters, and some unique frame blow ups. McFarland books are not known for showing blood and nudity - but this (194 pg.) one does! Lewis, who has a sharp memory and a sense of humor about his work, was interviewed many times over the years for this book and

he and his original partner David F. Friedman wrote the forewords. I doubt if any other director made movies in Chicago, Miami and Oklahoma City (**THIS STUFF'LL KILL YA!**). Palmer, who saw **A TASTE OF BLOOD** in a Jerry Lewis cinema (!), is from North Carolina. He also wrote **Paul Blaisdell - Monster Maker: A Taste Of Blood, The Films Of Hershell Gordon Lewis (Creation)** was reviewed here last issue.

**AMERICAN NOIR (Smithsonian, \$27.95) David Cochran**

Chapters on authors Jim Thompson, Charles Wileford, Ray Bradbury, Charles Beaumont, Chester Himes, Patricia Highsmith and Richard Condon are in this book along with chapters on Sam Fuller, Roger Corman and Rod Serling. No, it's not another book on film noir, it's about the lives and work of notable American writers and directors in the post WW2 cold war era. See Fair America for address. - **THE SKIN OF THE FILM (Duke, \$28.95)** Laura U. Marks Subtitled **Intercultural Cinema, Embodiment, and the Senses**, this has four chapters titled **The Memory of Images, Things, Touch, and the Senses**. It covers hundreds of underground and foreign shorts and features. I've heard of Alain Resnais, Stephen Frears, Julie Dash, and Atom Egoyan, but the rest of them (and their films) are all new to me. Call (919) 687-3639.



*Mike Douglas and Mackenzie Phillips*

**INTERCEPTING FIST - THE FILMS OF BRUCE LEE (Glitter, \$14.95)**

Who else that remains so famous and influential long after their death starred in so few movies? Maybe James Dean, but there are a lot more books about Lee. This recent one has chapters on all five of Lee's movies and mentions his childhood films, compilations and various rip-offs. It's 120 pgs. with many action photos, several in color. We sell this title.

**WE ALSO RECEIVED: MEN MY MOTHER DATED And Other Mostly True Tales (Villard, \$19.95)** by Brett

Leveridge, from Oklahoma City, who published his unique bretnnews for many years (it's now a website). Many of his brief amusing tales are set in NYC or OK and I enjoyed them all. **Luc Sante's OK, YOU MUGS - Writers On Movie Actors (Granta, 10 pounds)** in a new British edition. Like the American Pantheon version, it includes my look at the long career of Angelo Rossitto. **VARIETY PORTABLE MOVIE GUIDE (Berkley, \$7.99)** in an updated 15,000 pg. version including 100 new reviews. **ZOMBIE (Blackest Heart, \$24.95)** is a limited edition graphic novel based on Lucio Fulci's influential movie. It comes with an original soundtrack CD and a bumper sticker (see ad). There's a new **Lester Bangs** biography, whole chapters on the late rock writer and **Creem** editor in the latest books by R. Meltzer and Nick Tosches, and Bangs is played by Phillip Seymour Hoffman in **Cameron Crowe's** new autobiographical movie **ALMOST FAMOUS**. McFarland is at (800) 253-2187. Ask for their book catalog. Some of the books reviewed here might be available from See/Hear (212) 982-6968.

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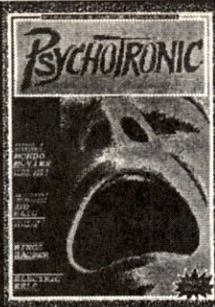




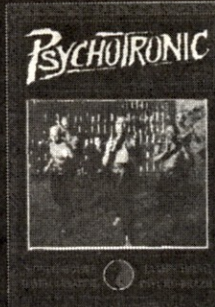
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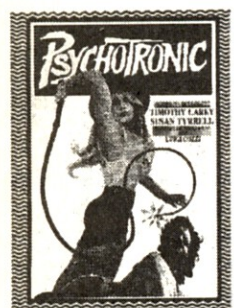
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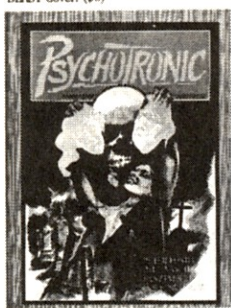
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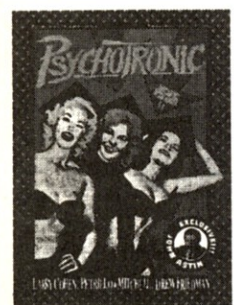
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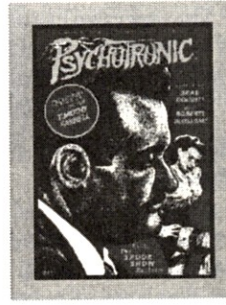
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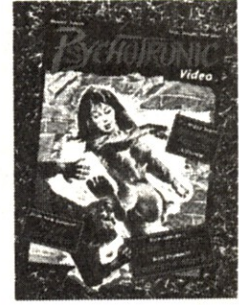
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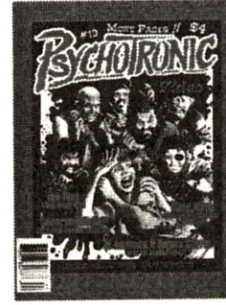
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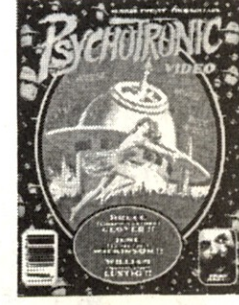
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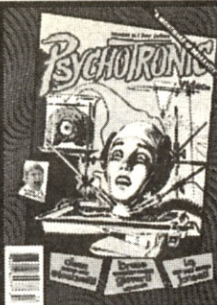


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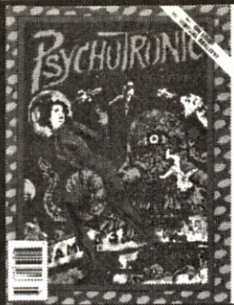


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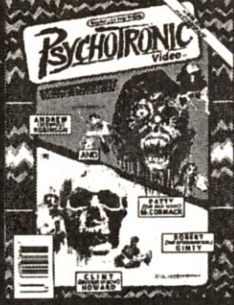




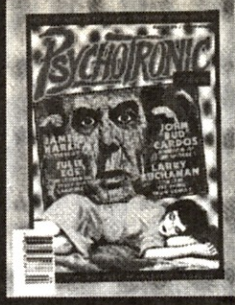
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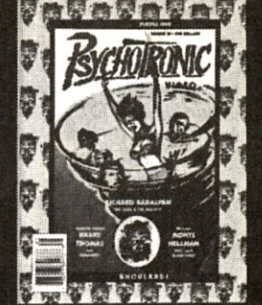
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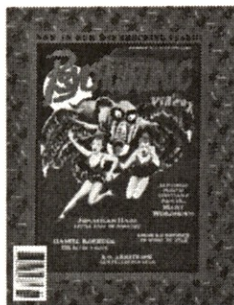
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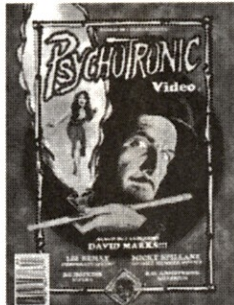
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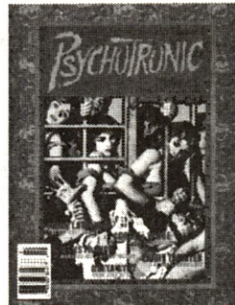
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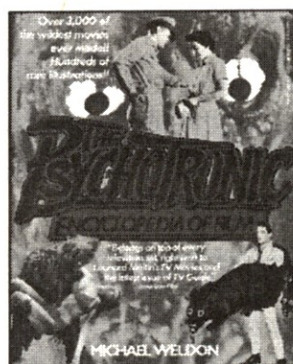
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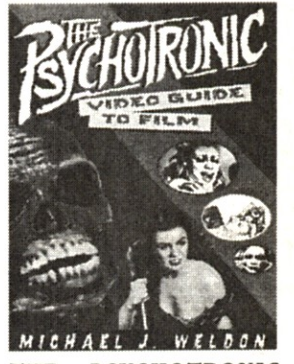
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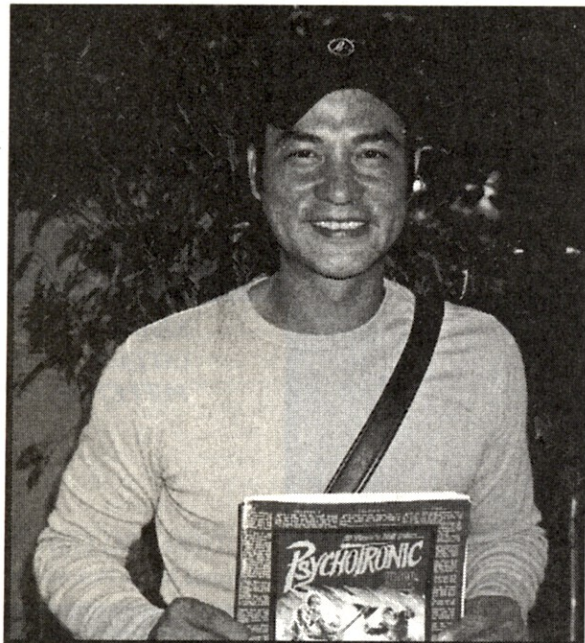
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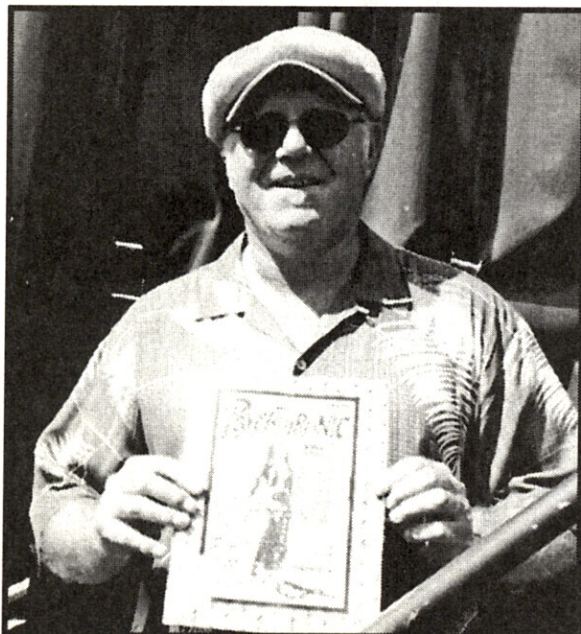
*All photos were taken by Eric Caiden or Scott Tisch of Hollywood Book And Poster except for Brooks and Wilson (Fred Hopkins), Del Rio (Vince Mizzi), Goddard (Jim Lanza), Harryhausen (Aaron C. Henderson), Miller (Don Vaughn), and Yam (Art Black).*



*SIMON YAM (BLACK CAT, HARD TO KILL, NAKED KILLER)*



*RAY HARRYHAUSEN*

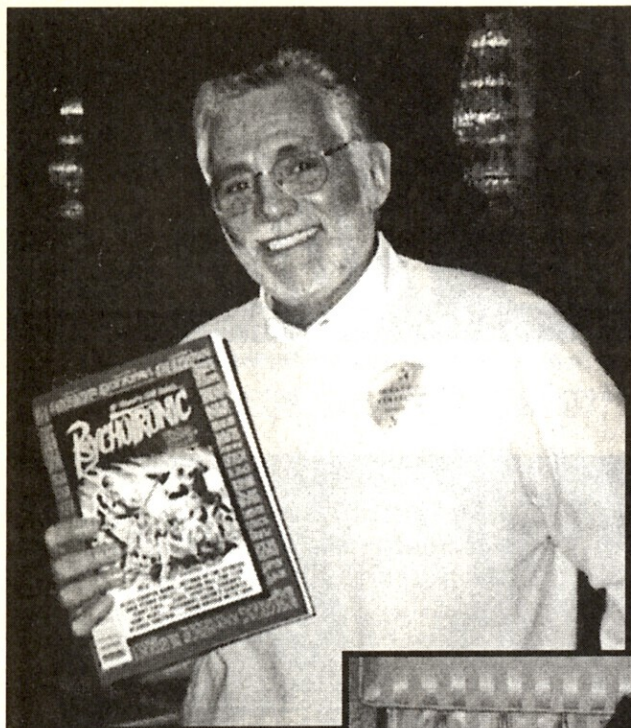


*RICK DANGEL (Wailers guitarist)*



*DON WILSON (Ventures, with 62 Mosrite bass)*





DAVID HEDISON  
(THE FLY, VOYAGE  
TO THE BOTTOM...)



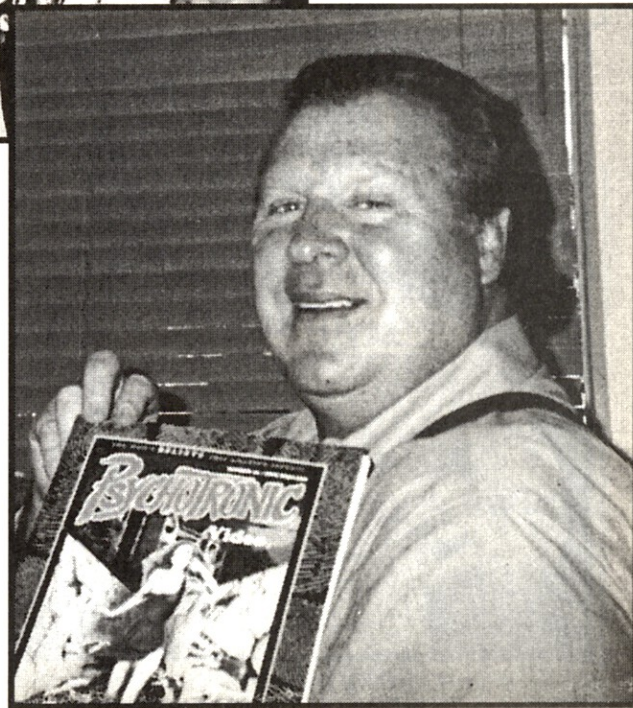
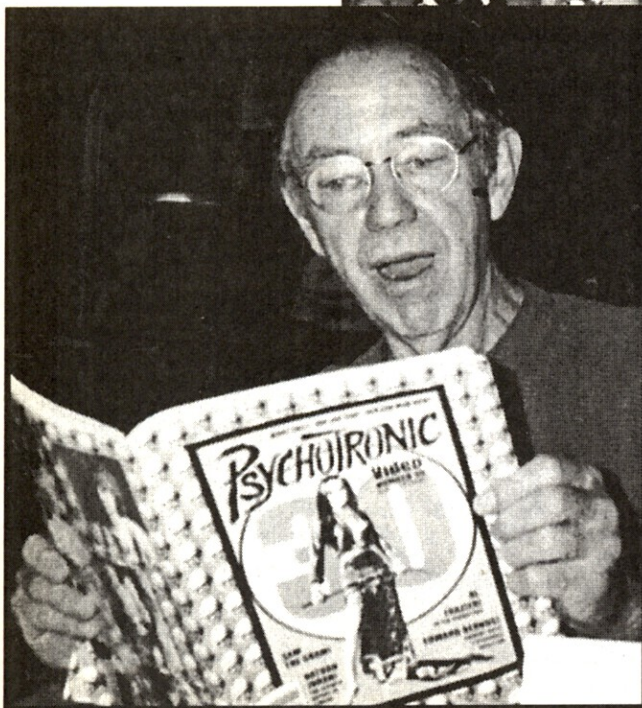
KENNY MILLER  
(ATTACK OF THE  
PUPPET PEOPLE)

JOE BOUCHARD (Blue  
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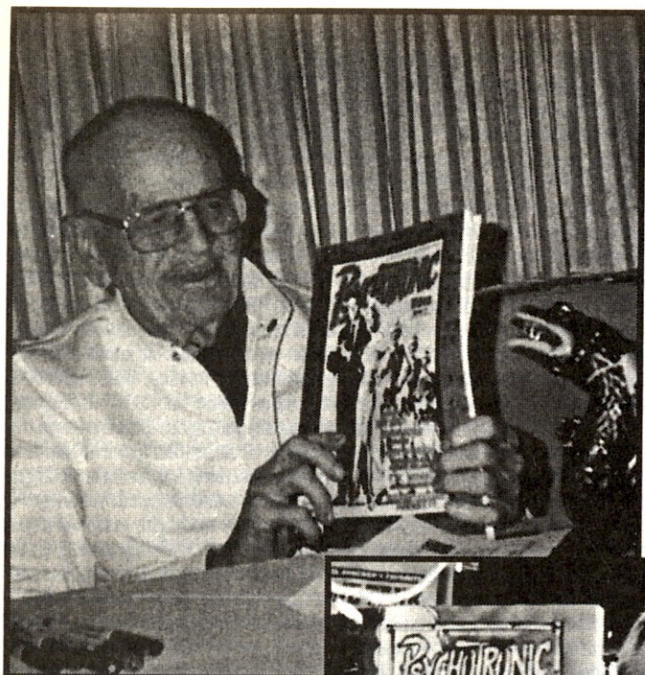


NOEL HARRISON (THE GIRL  
FROM U.N.C.L.E.)

DONNY BROOKS  
("Mission Bell")







*SID PINK (producer  
ANGRY RED PLANET,  
REPTILICUS...)*

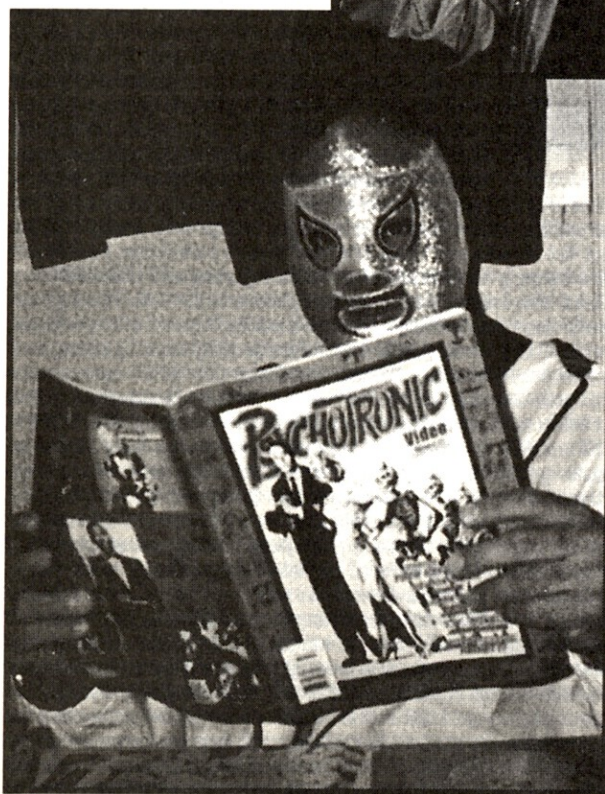


*SAM SHERMAN (producer  
SATAN'S SADISTS, DRACULA  
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*EL HIJO DE SANTO  
(wrestler son of El Santo)*



*VANESSA DEL RIO (DRACULA  
EXOTICA, SEKA'S FANTASIES)*





# THE DAMNED AND THE DEMENTED!

## By Art Black

If you were real damn lucky, you spent a weekend in Baltimore this August. *Okaton* is an annual convention devoted to Japanese animation. This year the con organizers pulled me in to help beef up the live-action sidebar. I wrote a history of Hong Kong film for the program guide, put together a 21-film track of HK, Japanese and Korean live-action flicks, and brought Simon Yam over from HK for his first ever US publicity appearance. Simon signed about 50,000 autographs and provided a lively on-stage presentation with Barry Long, co-author of *Hong Kong Babylon*. It was, if I say so myself, an absolutely brilliant weekend. Simon is the consummate guest, an absolute charmer. Everyone who met him fell in love. By the time I got home, there was already a message on my email from somebody I almost remember meeting during Saturday night's blowout drinking fest with the British band BoA (also tour guests—hello Leon, hi Beth, howdy Jasmine), asking about Simon's availability for another upcoming con... One of the other mags I write for, **HONG KONG SUPERSTARS** ([www.hkstars.co.uk](http://www.hkstars.co.uk)), invited Simon to England last year, and his appearance is a highlight of their first video, a compilation of clips, profiles, on-set visits and behind-the-scenes peeks at current HK filmmaking. Among the other talents interviewed are Moon Lee, Elaine Lui, Donnie Yen, Daniel Wu, Stephen Fung, Josie Ho, Francis Ng, Jude Poyer, Bey Logan, Johnny To, Teddy Chen and Anthony Wong—who plays acoustic guitar and sings. Granted, some segments come off as simple puff pieces for *GEN-X COPS*, *PURPLE STORM* and *BALLISTIC*

KISS, but frankly I don't have a problem with that. Chris Drucker's video is tight, insightful, and extremely well assembled. Highly recommended, if you have access to a PAL player... New York is a little quieter, a little sadder these days, now that the last theater in Chinatown, the Music Palace, has closed its doors. As if to take up the slack, there have been a number of Asian film festivals in the past month or so, with several more upcoming, including the October return of Cinema Village's much-missed Hong Kong festivals. In September, Anthology Film Archives presented a series of brilliant flicks from Hong Kong's best modern production house, Milkyway Image. **SPACKED OUT**, the newest film in the retrospective, is another gem from director Lawrence Ah-mon. One of the two opening entries at the HK Int'l Film Fest earlier this year, it's rated Cat III for language, meaning that 3 of the 4 female leads weren't legally allowed to see it and had to sit in the lobby during the screening. The story is a down and dirty look at barely-teenage girls from dysfunctional families reveling in sex, drugs, clubbing, lesbianism, self-abuse and self-destruction. The leads, mostly newcomers, are uniformly excellent and the naturalistic dialogue is largely improvised from rough story outlines. (Only Vanessa Chu, in a smaller role, is an industry professional: she's a model.) Particularly haunting is the party sequence, where everything falls apart and a contemplated abortion becomes a living nightmare... **RAVE FEVER** (aka *XMAS RAVE FEVER*) begins as a sort of cross between *TWENTYSOMETHING* and *HAPPY HOUR* (with which it shares a screenwriter), telling the tale of clubgoing post-teens indulging in copious sex and drugs, then trying to remember it the morning after. It quickly shoots off in whole new directions however, boldly lifting the central conceit from *GO* (same story retold several times from different perspectives, each character revealing new facets) while playing camera jazz along the lines of Wong Kar Wai. Director Alan Mak has learned bundles since debuting with the mundane *NUDE FEAR*, and keeps the convoluted, non-linear storyline comprehensible and thoroughly captivating. Sam Lee once again plays the comic horny punk while Jaymee Ong and Stephen Lui offer bad acting in several languages. Lui also wrote the songs; prior to becoming an actor several years ago, he worked on the scores for numerous films including *GREEN SNAKE* and *CRIME STORY*, and penned tunes for artists such as Leon Lai and Kelly Chen before forming the band Dry with Stephen Fung.

Sony, via Columbia TriStar, have been steadily releasing interesting Chinese films to the US market, and are set to give us the long-awaited *CROUCHING TIGER, HIDDEN DRAGON* come December. Chen Kaige's **THE EMPEROR AND THE ASSASSIN** is available on import DVD which unfortunately divides the film over two sides of a disc; the domestic DVD fits the entire film on one side, with a commentary track by Chen. The story takes a while to hit its stride, but lives up to its epic ambitions nicely, although the human drama is never as affecting as it should be... Zhang Yimou's **NOT ONE LESS**, the second most popular film in China last year, is all human drama, and a little too manipu-

lative for my taste. The first act, in a remote Chinese village, I quite enjoyed, but once the action shifted to the fish-out-of-water in the big city, it started to drag for me... Joan Chen's directorial debut, **XIU XIU THE SENT DOWN GIRL** is obvious, predictable, and weighted down with heavy-handed symbolism. It's also beautifully directed and acted. Hold on; "predictable" is more apt for happy endings; "inevitable" better befits tragedies. Here a young, innocent girl is driven to ruin by the Cultural Revolution. Shot on the sly in remote parts of China, the film has been condemned on the mainland for its unflattering view of PRC history. Dour, downbeat, and recommended... Joan Chen co-stars in a dual role, at one point playing a bald, naked assassin, in **TEMPTATION OF A MONK**, now available on domestic DVD or on import for one-third the price (go figure). I'm not the world's biggest Clara Law fan (*FAREWELL CHINA* excepted), generally preferring her better half, Eddie Fong, and *TEMPTATION* left me cold on first viewing. My mistake. This ain't yer father's kung fu flick. Inhabiting a grey area between King Hu, Fellini, and Polanski's *MACBETH*, this is action as zen meditation, recorded in sync Mandarin with a marvelous, award-winning soundtrack by Tats Lau. **THE PHANTOM LOVER** got a fairly mediocre reception upon original release, but Ronny Yu's followup to *BRIDE WITH WHITE HAIR* is one of the most visually sumptuous films ever made. The plot, loosely based on Maxu Weibang's classic *SONG OF MIDNIGHT* (itself cribbed from both *FRANKENSTEIN* and *PHANTOM OF THE OPERA*) devolves into cardboard melodrama by the end, but Peter Pau's cinematography and Eddie Ma's spectacular set design will knock you out. And (here's a first) Tai Seng's VHS versions thoroughly outdo the import DVD. The original prints were cursed with subtitles so small that a fly landing on the movie screen could block a whole sentence, and the laserdisc and DVD retained the original subs. The VHS has been graced with new, larger, actually (gasp) readable subs. The boxes say that both the subbed and dubbed releases include a documentary on the making of the film, however on the screeners I received, only the dubbed included the excellent half-hour short... Tai Seng have purchased the entire Ocean Shores catalog of dubbed, fullframe chopsockies, and have begun an ambitious program of DVD and VHS releases at the rate of 4 a month. In addition, Tai Seng recently clamped down on Xenon and forced them to discontinue their one-hour and twenty-four minute DVD of **THE**



Veronica Yip

**BUDDHIST FIST** in favor of Tai Seng's one-hour and twenty-seven minute version. The film is a minor action classic from kung fu geniuses Yuen Woo Ping and Tsui Siu Ming. Tsui and several of Yuen's brothers and cohorts star along with numerous other superb fighters, and the martial arts choreography is truly astonishing. Xenon's release was fully letterboxed with an English soundtrack only; Tai Seng's print is slightly cropped and although it includes programmable soundtracks (English, Mandarin, Cantonese), there are no subtitles... Shaw Brothers perennial Ku Feng is the lead in the independent 1980s production **CRACK SHADOW BOXERS**, with the lithe, agile, and criminally ugly Han Kuo Tsai as sidekick. Ku employs traditional hand-to-hand and armed combat forms, while Han's fights are more acrobatic and fanciful. The box references *SEVEN SAMURAI*, but don't be fooled; this is lightweight, post-Jackie com-fu, with some terrific action patterned after Peking Opera stage routines. **THE BOXER'S ADVENTURE** stars Meng Fei and leg-fighter extraordinaire Tan Tao Liang. For me, the highlight is a young Blackie Ko as action director and fighting sidekick, playing a pseudo-Jackie—a skilled fighter with comic skills.

I've seen the film numerous times and still couldn't tell you the plot, but the martial arts are great and the comedy amusing, although the editing's a bit choppy. "Call me Nancyboy? Well I'll teach you!" **THE YOUNG TIGER** is a low-budget, contemporary action film directed by the sorely underrated Wu Ma. Beginning as an assistant to Chang Cheh, Wu has been directing small, intriguing pictures since the 1970s, injecting a certain degree of class and style to even the cheapest knockoffs. This one's among the cheapest; a downbeat, humorless little thriller with brief female nudity. According to the box, it was made in 1979, but the fashions, actors and HK skyline say early 1970s—not to mention the theme muzak stolen from Led Zep. The villainous mastermind is played by Fung Shui Fan, best known as the straight man in countless comedies beginning with *SECURITY UNLIMITED* in 1981 and subsequently immortalized in Sammo's *Lucky Stars* series. Fung actually appeared in a variety of mostly-period kung fu flicks for Shaw Brothers and Golden Harvest as early as 1970, and he gets to fight (poorly) with star Meng Fei in the finale here. His main henchman is played by Mars; director Wu cameos as a fashion photographer, and both Feng Ko An and a young Jackie Chan appear as extras. Shaw Brothers scriptmeister I Kuang wrote the screenplay (as Ngee Kwang), which vaguely presages the gritty new wave crime stories of later years... Speaking of which, a number of seminal new wave classics have seen recent release on DVD, including Dennis Yu's **THE IMP** from 1981. A small horror film with echoes of the Italian masters, it suffers from a few silly deaths but is steeped in green, glowing atmosphere and quite literally defined numerous clichés that HK horror still lives by today. Star Charlie Chin, formerly a Taiwanese heartthrob (and later another of Sammo's *Lucky Stars*) also appeared the following year in Terry Tong's **COOLIE KILLER**, a dark, dark contemporary crime story structured like a 1970s chopsocky (defeated hero trains and takes revenge). Largely naturalistic, it veers into genre territory for several action sequences, including an attack by

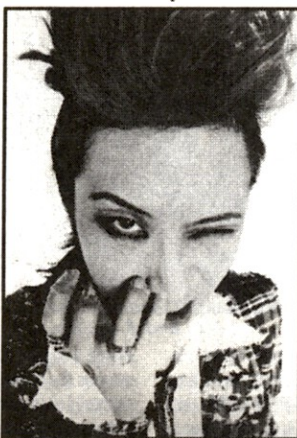


masked, roller-skating assassins. Patrick Tam's **NOMAD** from 1982 was criticized for showing HK youth as indulgent and sexually loose. Once again, the realistic tone takes a sudden left turn into thrillerdom, this time making for a rather incongruous ending. Enjoyable and recommended nonetheless. Just don't expect the plot to resemble in any way the description on the back of the box. The film is letterboxed but for some reason the credits aren't, rendering the title "IOMA."

In 1980, Sammo Hung directed and starred in **SPOOKY ENCOUNTERS**, frequently cited as the first full-fledged supernatural kung fu comedy. (Previous films, like **SPIRITUAL BOXER, PART II**, only dabbled in the form.) Sammo had assembled some of the finest talents in HK by this time, and the fights are terrific. Even better, the wildly creative storyline is a hoot, with numerous elements that presage the **EVIL DEAD** series (dig that possessed hand; does this mean that Billy Chung was actually ripping off Sammo Hung and not Sam Raimi with **LAST GHOST STANDING**?). Sammo's **CARRY ON PICK-POCKET** from 1982 has long been a personal fave. In a plot that clearly influenced **DRAGONS FOREVER**, Sammo and Frankie Chan are kindly criminals who find themselves pulled into a bigger scheme; simultaneously Sammo falls into a rocky romance with Deannie Yip. Other parallels include the catwalk setting of the climax and supervillain Dick Wei. It's loads of fun, and includes some surprising brutality for a generally lightweight movie that features Sammo aping Charlie Chaplin, and a disco fight. The DVD substitutes two brief shots of a brassiere where the unsubtitled tape showed cutaways of naked breasts... Ching Siu Tung's **DEATH TO THE DEATH** was also released in 1982 and more than any other film probably spelled the end of the Shaw Brothers studio-bound system. Mixing King Hu aesthetics, spaghetti western ambiance, and Chu Yuen/Ku Lung's convoluted and hyperactive storylines, it was shot on location and still looks just as fresh, inventive, and gorgeous today. Ching, a former stuntman, has a superb eye for action and spectacle and a knack for the larger-than-life set-piece. **DEATH TO THE DEATH** redefined the swordplay genre for the 1980s. **THE EAST IS RED** did the same for the 1990s. Directed by Ching (with Raymond Lee), this third film in the **SWORDSMAN** trilogy has Yu Rong Guang replacing Jet Li (who replaced Sam Hui). Despite the international critical hoopla surrounding the genre-bending second installment, this one's actually my fave of the batch. Forget plot; the "story" is just an excuse to string mind-blowing action sequences together. Previously available versions included nearly fifteen minutes of introductory clips from the prior installments; the DVD sadly truncates this by almost ten minutes. **THE DUEL**, also featuring action choreography by Ching, is a quickie and a crappie, from the megasuccessful P/D/S team of Wong Jing, Andrew Lau and Manfred Wong. Fans of Steven Chow's **FORBIDDEN CITY COP** will remember that film's opening sequence with Chow interrupting a scheduled duel atop the Imperial Palace in Beijing. The scene parodied a famous novel, roughly translated as "Luk Siu Fung: Challenge Before and After," by prolific swordplay scribe Ku Lung. **THE DUEL** is an irreverent rewrite of Ku's original novel, with Luk Siu Fung from the novel renamed Lung Lung Gau (Dragon 9) in tribute to Ling Ling Fat (008), Chow's imperial agent from **FORBIDDEN CITY COP**. In an amusing exchange, one of the guards in **THE DUEL** laments that agent Fat has left them to become the god of the foods—a reference to Chow's subsequent film, **GOD OF COOKERY**. Similar Chinese pop cultural references and in-jokes permeate the film, making it far more resonant for Cantonese speakers than subtitle-reading gweilos. Regrettably, stars Ekin Cheng and Andy Lau are relegated to bit players, with Wong Jing's colorless protégé Nick Cheung wasting most of the screen time. A few nice plot twists and stellar supporting cast don't make up for the weak fights and uninspired FX.

**NAKED KILLER**, starring Simon Yam and Chingmy Yau, is a perennial fave, one I bought on DVD the instant I saw the Mei Ah version, with original subs exactly duplicating the laserdisc. No problem there: the mangled English of the subs actually added to the enjoyment. Of course I still had to rebuy when Mega Star re-released the film on DVD with programmable subs. The subtitles are largely the same, largely as malapropistic, albeit slightly re-worded. But the picture is infinitely superior, the image sharper, the colors brighter, bringing out even such details as the incredibly cool design of Sister Cindy's house. And oh yeah, a wealth of cut footage has been restored, extending the action sequences and adding whole new character-building lesbianism to our fave gal-pals. Director Clarence Fok has been criticized (and praised) in the past for his kinetic, dadaistic action sequences, cut with no relation to reality, or even linear logic. **NAKED KILLER** was the quintessential example, the way nothing quite finished, lending a jumpy, edgy, impressionistic look to the action. Then Mega Star's version suddenly forced a re-evaluation of Fok's forte. The action was there. He filmed the moments. They were simply cut out. Maybe he was *edited* into auteurship. The dubbed "uncut" version is available on domestic tape from Tai Seng; curiously, there's now a third version available from Mega Star. This one is advertised as running 4 minutes longer than the uncut, but with English soundtrack and English subs only... **FONG SAI YUK**, which I mentioned last issue had been rereleased on DVD in a version identical to the original issue, is also out in a third version, this time with a gorgeously crisp image and programmable subs. Universe are in the process of upgrading their older titles, and have also put out new, improved versions of **FONG SAI YUK 2** and **FUTURE COPS**, the latter featuring an all-star cast (Andy

Lau, Simon Yam, Ekin Cheng, Chingmy Yau, Jacky Cheung, Aaron Kwok...) in a dopey Wong Jing videogame-inspired sci-fi comedy stealing liberally from the **FIGHT BACK TO SCHOOL** series. Some loathe it. Me, I bought it on VHS, then again on DVD, again on remastered DVD, and as soon as they stamp it into next year's media I'll buy it again. Universe's original DVD of **THE TAI-CHI MASTER** had mono sound, original theatrical subs and no menus or chapter stops. The new version has programmable subs and 5.1 surround sound. The bad news is that it runs 4 minutes shorter. It has also been darkened considerably, making it more atmospheric but obscuring some of the fights and supersaturating the blues and reds. Dimension Home Video have released a dubbed version of the film domestically, as **TWIN WARRIORS**, but I haven't seen it. However, I have seen **JET LI'S THE ENFORCER**, formerly known as **MY FATHER IS HERO**. The original is a great actioner about a Mainland cop so deep undercover in Hong Kong that he's forced to torture his own young son to prove himself. The import DVD from Mei Ah has an excellent image and programmable subs. The domestic one is so dark that certain scenes are completely lost. The big blow-out fight in the alley between Jet and Yu Rong Guang—over, under and *through* a speeding truck—is largely a blur. **ROMEO MUST DIE** got a lot of flak from Jet fans for its simpliminded script and sub-HK action. Both valid points, yet I dug the thing from first frame to last. No, there are no surprises. If you actually thought the studio was going to alienate the Asian or Black audience by making either contingent the sole villains, then you know far too little of Hollywood, my friend. Likewise if you expected Chinese boy to kiss black girl. Still, the action is cool and the story gallops along at a good pace. The pal with whom I saw it was hugely amused to find that the actual villain is the NFL, with its own designated hitmen. Oddly enough, the biggest drawback is the wirework—obtrusive and pointedly artificial, even by HK standards. **GEN-X COPS** ("presented" by Jackie Chan, who cameos at the end and gets the only bio profile on the disc) also suffers from Stupid Script Syndrome, yet overcomes it by virtue of



Hide

Benny Chan's excellent direction, some great action scenes, and a hugely appealing cast of HK's upcoming new stars. It's a good-looking, thoroughly entertaining thriller made expressly to compete in the international market with similarly stupid American titles. No surprise then that Columbia Tristar picked it up for domestic release. The US DVD is loaded with extras including 40 minutes of deleted scenes (some repeated, some alternate takes from the film) and includes the making-of short **GEN-X COPS NO PAIN NO GAIN**, which was released on a separate promo DVD in HK. Not included is the music video of the closing title, "You Can't Stop Me," also from the promo import. **GEN-Y COPS**, a US co-production featuring Paul Rudd, is in production now. **PURPLE STORM** is an extremely well made imitation of a bad Hollywood thriller, with a standout performance by Josie Ho, perhaps the best young actress in HK. The film has reportedly been picked up for domestic release by Miramax. **2000AD** is the most recent of Media Asia's blockbuster crossovers, made in conjunction with Singapore's Raintree Films. The plot has to do with bad guys who want something, and good guys who don't want to give it to them, or something like that. Like it matters. The action's superb, the direction edgy and playful, and even Aaron Kwok, among my least fave HK actors, pulls off an appealing lead performance. **TOKYO RAIDERS** is Golden Harvest's most recent attempt at a similar international crossover, taking place in Japan and co-starring a number of local Japanese celebs. Jingle Ma is one of HK's best cinematographers, having worked with everyone from Jackie on down, but his directorial debut, the sober, somber **HOT WAR**, was tepid at best. **TOKYO RAIDERS** re-teams **HOT WAR**'s Ekin Cheng and Kelly Chen in a lightweight, fast-paced action romp. Personally, I'm sick to death of Ekin as a dour, tragic hero starting off into space. Here he actually loosens up a bit, and reminds me why I used to like him. Tony Leung Chiu Wai's character is basically a riff on Ryu Saeba (the suave private detective/girl-magnet from **CITY HUNTER**), while fourth-billed Cecilia Cheung (co-star of Ma's slick and shameless tear-jerker **FLY ME TO POLARIS**) is unfortunately barely in the film. Plot is negligible, action inconsistent, yet altogether it's an incredibly playful hoot, with everyone involved clearly having a ball, including director/cinematographer Ma, utilizing virtuoso camera tricks simply because he can. Included is a 21-minute behind-the-scenes promo piece offering interesting glimpses into the personalities of the participants. **METADE FUMACA** stars Eric Tsang as a balding ex-triad who returns from Brazil and enlists young punk Nicholas Tse to help him locate and kill and old rival. Despite a perfectly serviceable plot and an ace supporting cast, the film just lumbers along and never quite takes off. Biggest disappointment: Shu Qi and Kelly Chen combined are probably onscreen for less than 5 minutes. A Media Asia/UFO co-production... Former UFO scripter James Yuen has specialized in lightweight romantic comedies since taking up directing. **MY LOVING TROUBLE 7** purports to be a spy satire, but at heart it's just another trite, old-fashioned tale of horny HK guys in lust, culminating in an overfamiliar caper. In a nice bit of casting, Shu Qi plays a skilled spy paired with an inept and flighty partner, played by Wong Jing "discovery" Tien Hsin, a busty, curvaceous and appealing Taiwanese vamp whose Cantonese dialogue is dubbed in this otherwise sync-sound film... Jordan Chan and Blackie Ko, after featuring in the abysmal **COP**, teamed again for the far superior **THE MASKED PROSECUTOR**, featuring Louis Koo as a vigilante who abducts baddies and canes their butts raw. Producer Ng Chi Hung, well-known for his real-life triad ties, is among the vil-



lains to exhibit their red asses. It's a moderately diverting crime tale with minimal action, co-written by Nam Yin and executive produced by former fighting femme Yang Pan Pan. Blackie sings the closing theme. Director Herman Yau recently worked as Director of Photography on Tsui Hark's *ZU 2*, filmed in Beijing with Louis Koo, Sammo Hung, Ekin Cheng and Cecilia Cheung. Earlier in the year Yau directed the tentatively titled *OLD MASTER Q 2001*, an ambitious live-action/3D-animation hybrid starring Cheung and Nicholas Tse, currently undergoing extensive post-production in Thailand in preparation for a Chinese New Year release. ... **BULLETS OVER SUMMER** is a fun and funny offering from the team of director Wilson Yip and cowriter Matt Chow. Louis Koo and Francis Ng are cops, although for the bulk of the film the crime story takes a back seat to character-driven drama. Helena Law Lan, veteran of hundreds of horror films, won Best Actress for her performance as the addled oldtimer whose apartment the cops borrow for surveillance purposes. It's a richly detailed, unpredictable and rewarding story. The same writer/director duo crafted **JULIET IN LOVE**, the film to beat at next year's awards. Francis Ng and Sandra Ng (and Simon Yam in a supporting role) give stellar performances in a small, unpretentious love story. There's even a cute baby, for godsake. Why do I like this film so much? Simple. Because it takes clichéd Goodhearted Gangsters and humanizes them, punctuating the plot with small bursts of realistic violence and large dollops of rich, offbeat humor. Yip & Chow fill the screen with telling details and emotional resonance, relating the story subtly, finding drama in a phone off the hook or two people eating silently. With this film, they truly transcend local moviemaking to become world-class artists.

**CHICKEN A LA QUEEN** is a film I brought back from HK years ago on PAL tape, and adored it despite iffy quality and unreadable subs. Now it's out on DVD and all three of my thumbs are pointing up. "Chicken" in HK slang denotes prostitute, and the film concerns a pair of tough girls (Loletta Lee, Sara Lee) struggling to get by on notorious Temple Street. Roy Cheung is their protector/lover/pimp Ah Long (meaning Dragon, an important plot point). Clarence Fok produced (and co-directed, if you believe the box); the film combines his taste for color and action with a lived-in, documentary style reminiscent of Lawrence Ah-Mon. Loads of action, streetwise grit, and a theme song by pre-superstar Faye Wong. What's not to like? **SEXY AND DANGEROUS** is a gem from the brassknuckled fist of Billy Tang. Spun from the massively popular *YOUNG AND DANGEROUS* series (by the same creators), conceived, shot, assembled and rushed to theaters in under a month, it is in many ways the quintessential HK film. It also marks the only screen pairing of 1990s screen siren Chingmy Yau and Shu Qi, along with Karen Mok and Lily Chung (as "Aids"). A primo example of HK filmmaking, it reinvents itself every 4 minutes, piling bigger and better coincidences onto its complicated plot involving duplicitous, backstabbing (and did I mention incredibly sexy?) street gals. The recent **SEXY AND DANGEROUS 2** is an unrelated piece of shit from hack Kant Leung, completely wasting the talents of Josie Ho. **3 DAYS OF A BLIND GIRL** (aka *RETRIBUTION SIGHT UNSEEN*) is a *WAIT UNTIL DARK* rewrite with Anthony Wong as sleazy sicko (imagine that) and Veronica Yip as luscious victim (ditto). It's a surprisingly good film, mixing exploitation and Hitchcockian suspense in a minimal story with few characters, featuring Jamie Luk (director of *ROBOTRIX*) as a cop. Wong was shooting a movie in Thailand while I was in HK this past April for the Film Fest. When I asked him what he was making, the answer was, "crap." And crap it is. **HOME OF A VILLAIN** is not going to net anybody a Best Actor award, you can bet on that. But it's got such an old-fashioned, retro feel to it (right down to lead actor Ray Lui in wide-collar shirts) that, particularly considering the scratchiness of the print, I wondered at first if this was maybe some film I missed from years back. Just in case you've forgotten the backstory from *A BETTER TOMORROW*, here we have a pair of brothers, one of whom is named Kit; the cop's career came to an abrupt end when his bro was busted. Honorable ex-con bro wants to see his parents; straight-arrow bro wants none of the above, despite his wife pushing for reconciliation. In truth, I wasn't completely convinced this was a new film until I saw Ray watching *BAYSIDE SHAKEDOWN* on TV at one point. **HOROSCOPE I - THE VOICE FROM HELL** is a fairly typical modern HK horror piece from former TV director Steve Cheng. Helena Law Lan has a meaty role and not only gets to imitate Bruce Lee, but eats a live frog. **HOROSCOPE II THE WOMAN FROM HELL** is an unrelated sequel from the same director, stealing the bizarre gimmick from *FUNNY GAMES* and putting it to far better use. Simon Yam stars along with the frequently nude Sophie Ngan, a villainess after my own heart (with a fork). Watch this girl. Sophie keeps her clothes on but still manages to make a striking seductress in the insipid would-be thriller **CONSPIRACY**, otherwise notable only for cameos by chopsocky vets Ku Feng and Chiang Tao, and for the unintentionally amusing subtitles and exaggerated sound FX. Sophie is equally appealing as a heroine, appearing with Mark Cheng in both **RESORT MASSACRE**, a negligible horror offering, and **UNTOUCHABLE MANIA**, a nutty Danny Lee cop flick with a story reminiscent of the classic what-the-fuck flicks of the early 1990s. Both films are set on HK's rural Cheung Chau island; the latter in particular benefits from the local color, and includes some nice shocks in addition to starring the commendably named Remus Mook.

The monstrously popular Taiwanese diva A-Mei (aka Sherry Chang Hui Mei), born of aboriginal Taiwanese lineage, has taken a lot of heat for singing the Taiwanese nation-

al anthem recently at the inauguration of the island's new pro-separationist president. Immediately afterward, her commercials for Sprite were pulled from circulation on the Mainland, and there were rumors of performance bans. Luckily, she's well represented on disc, with dozens of different releases in different formats and configurations. **1999 TOUR** came out as a boxed DVD (with multiple camera angles) and VCD, both with a nice booklet, and has since sneaked out as bootleg discs of every variety. The original DVD has a level break at track 19, and the track numbers are off from that point forward. Personally, I love the way she switches styles seamless, pulling an audience member onstage for one slow, torchy number, tying him up and performing a chaste lapdance, then singing a perky, neo-Archies tune to end the show, complete with choreographed dancing girls, boxing boys, and a waterhose. I'm a big fan of her bouncier numbers, like "3 Days 3 Nights" (track 18), and an even bigger fan of her sister/cousin act A My-Mei, who came on the song (Saya playing guitar, or is that Raya?), after showing up unexpectedly and performing one of their own best tunes on track 17. A-Mei's mom even makes an appearance for "A-La-Mu," dressed in trad ceremonial garb and singing with all three girls. ... In Hong Kong—or at least in the Sino Centre on Nathan Road—Japan is King. Make that Queen. Manufactured girlpop bands like Speed and Max rule the day. Big-haired boybands in makeup rank next. "Visual Shock" bands patterned after X (Japan) are ubiquitous. And easily dismissed. On the other hand, former X member Hide has become a super-idol since his suicide, and his videos are on bootleg VCD in every other stall. I grabbed the legit *PSYCHOMMUNITY*, pairing an excellent best of CD with a VCD of **HIDE A STORY 1998 HIDE LAST WORKS**, chronicling the making of his last three videos. No English subtitles, but it's a fascinating backstage look nonetheless, and the vids are killer. I also managed to find a VHS tape by one of the very best Japanese bands around today, *SADS*. **FILM COLLECTOR** is a surprisingly impressive and well-edited document of their UK tour, including live and rehearsal footage and B&W backstage/off-stage/travel snippets. Think of a joke-free *A HARD DAY'S NIGHT* featuring Japanese punks. Included are their videos for "Sandy," "Tokyo" and "Liar." The same stall had another live *SADS* video. I now regret not buying it. ... **TOMIE** is a Japanese horror film that HK distributors hoped would duplicate RING's runaway success. Based on a manga, it begins well, sort of like *BASKET CASE* in Haddonfield, but despite an attempt to be original and intellectual, it's tedious and poorly-told and the acting stinks. Best thing about it is the striking cover image on the DVD. The sequel, **REPLAY**, available on subtitled VCD, looks like a more conventional girl-imperiled film—yet the set-pieces are actually considerably more striking. Conventional horror, yes, but nicely rendered. Somebody subtitle this one, quick. ... After seeing the gorgeous poster for **MISTY** and two different books full of stills that looked like outtakes from *ASHES OF TIME*, I



A-Mei and A My-Mei

found a copy of the Japanese film on VCD. Well, I was underwhelmed. Takeshi Kaneshiro stars as the cuckolded husband in a generic remake of *RASHOMON*. The question is: why bother? It's in color, the sex is more abundant and more explicit. So? It's inferior in every way, and Takeshi is as misused and unappealing as he was in *TOO TIRED TO DIE*. To my mind, *LAST MAN STANDING* was a better Kurosawa update. ... **HAUNTED SCHOOL 4** is the only one of the series I've found on subtitled DVD. The others are readily available on unsubbed VCD, and after catching this one, I just might spring for the rest. Part 4 is a spooky (as opposed to "scary") low-key ghost flick with small, effective FX and a nice setting in a remote, coastal village. Centered on a group of young kids (albeit in a non-precious, non-condescending, non-Hollywood manner) it's slightly reminiscent of *VILLAGE OF DREAMS*, only less self-consciously arty and consequently far, far more enjoyable. **THE "JIKEMBO" OF YOUNG KINDAICHI** is based on one of Japan's top-selling manga titles, also the basis of both an animated and a live-action TV series. Kindaichi is a high school student and a master detective. In this particular adventure he is brought to Shanghai by a female friend to help solve a murder mystery in a performance troupe, vaguely echoing Ann Hui's *SPOOKY BUNCH*. The music is good, the twists clever, the denouement straight out of an old locked-room mystery, with all the suspects gathered together in one room for a retelling of the crime. The end credits consist of scenes from the TV series. **BAYSIDE SHAKEDOWN** is another TV spinoff that went on to become a massive cultural phenomenon. Based on the *WANGAN POLICE STATION* miniseries and subsequent sequels, the film version (from Fuji Television) was second only to *TITANIC* in local earnings, pulling in over US\$100 million and becoming the fourth most profitable film to date at the Japanese box office. Borrowing from sources as disparate as Ed McBain's 87th Precinct series and *THE SILENCE OF THE LAMBS* (albeit in unpredictable ways), it's a clever and amusing police procedural filled with telling details and contempt for bureaucracy. Cool ending to boot. **WOMAN IN THE DUNES** is one of the best looking movies I've ever seen. Even if you don't go for the allegorical symbolism of Kobo Abe's storyline (personally, I think he's a counterculture genius), there's no denying the power of director Hiroshi Teshigahara's imagery. Two people in a hole in the ground, arguing about the world outside. Sounds like a Lower East Side play by someone who's read too many Mamet scripts. But Teshigahara makes it simultaneously claustrophobic and expansive. **WIFE TO BE SACRIFICED** wants to be allegorical, wants to be *WOMAN IN THE DUNES*, but at heart it's pure exploitation. Wait, you don't think I meant that as a criticism, do you? Unbelievably sexist. Irredeemably misogynistic. Huzzah. The fairer sex takes its revenge in **A WOMAN CALLED SADA ABE**, a radically different spin on the



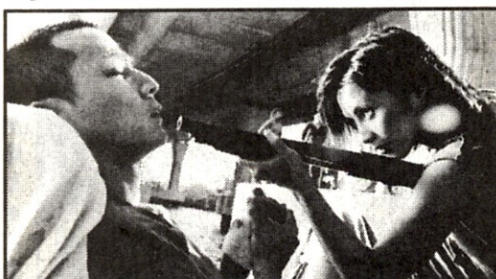
true story popularized by *IN THE REALM OF THE SENSES*. Director Masaru Onuma's version allows for no courtship, no buildup, no namby-pamby character development—the leads simply hump like bunnies for nearly two-thirds of the film before Sada decides there's a certain portion of her lover she really doesn't need, and she snips off everything except his pecker. Only then does the film get interesting, providing quick flashbacks while she wanders around cradling her trophy, to the tune of a lilting melody that includes the translated lyrics, "It was love that made me take your manhood..." If you miss those sedate, period horror films from Japan like *KURONEKO*, check out **NANG NAK**, named after the heroine. In the 70s, 80s, 90s, Thailand was used as a cheap backlot for HK filmmaking, and a setting for cheesy horror flicks about insect-vomiting victims of primitive sorcery. **NANG NAK** is a local Thai version of sorcery, of the supernatural, of horror. And it's a gem. Death ain't gonna part these lovers, no sir, and neither are meddling neighbors. Stick their damn noses in, try to burn down Nang's hut, they're gonna pay the piper. Set in the sub-tropics where a trip to the market means a canoe ride down the river, it's a slow film, quiet, atmospheric, thoroughly rewarding. Based on a popular Thai legend and starring local pop star Sine, it was the most successful film in the history of Thai cinema, grossing as much in three weeks as *TITANIC* did in three months, and inspiring literally dozens of imitations. **303 FEAR FAITH REVENGE** could be a Hollywood fright flick for the bulk of its running time. A group of guys in a boy's school become fascinated by the photo of a dead predecessor and investigate his suicide via ouija board. Bad idea. Possession and deaths follow. The direction, mood, atmosphere and acting are all excellent, and the last act includes some unexpected twists. If you thought Thai films meant quick, cheap, shoddy, you'll be surprised how slick and accomplished they can be.

**THE EMPEROR'S NIGHTINGALE** is an arresting stop-motion film in which toys come to life to recount the story of a Chinese emperor. The full length film is included in **THE PUPPET FILMS OF JIRI TRNKA**, which also compiles five of the Czech animator's captivating stop-motion shorts—including his final masterpiece *THE HAND* and the cautionary anti-booze tale *A DROP TOO MUCH* (credited to another director, with Trnka as Art Director)—and a too-brief, too-cursory documentary. Stop-motion genius Jan Svankmajer's live-action/stop-motion hybrid **ALICE** is so overloaded with brain-busting animated sequences that its narrative flaws are easily ignored. Also included is one of Svankmajer's best shorts, *DARKNESS LIGHT DARKNESS*. **THE BROTHERS QUAY COLLECTION** illustrates quite nicely that DVD is the perfect medium for short film compilations.

Each film gets its own chapter stop. Go directly to their excellent tribute, *THE CABINET OF JAN SVANKMAJER*—no waiting, no queues. While the Quays could use a good scripter to crystallize their ideas, they're second to none as far as mood and atmosphere are concerned. Their blindingly inventive visuals are benchmarks in animation and, with **INSTITUTE BENJAMENTA**, in live action as well. Teenage Bunuel meets teenage Lynch. Yowza. The Kino's DVD releases are augmented by a too-short interview with the Quays and a behind-the-scenes short, *ON THE SET OF BENJAMENTA*, made by Kino's office manager. **CARNIVAL OF SOULS** is of course a flat-out brilliant mood-piece of unsettling, psychological horror. Public domain repackagers have been hawking worn VHS copies for years; Criterion's double DVD justly celebrates the film, adding outtakes, extra scenes, tons of information on the filmmakers and their other endeavors, and an alternate, extended version with commentary by director Herk Harvey and writer John Clifford. Highly, highly recommended. Likewise Criterion's superb, deluxe release of **LORD OF THE FLIES**, a marvelous piece of early 1960s social commentary and one of the greatest horror films ever made. Among the copious extras are outtakes and a deleted scene with commentary from the director and cameraman. This and the regular commentary allude to a longer, pre-release version of the film with more detail, more buildup, more character depth. Too bad Criterion couldn't wrap their bits around that version as well. Another classic horror allegory of the 1960s, **THE BIRDS**, is out from Universal, the company to beat for loaded DVDs. The film itself is thoroughly enjoyable while being obscure enough to spark decades—make that generations—of discussion. The disc includes deleted scenes, storyboards, newsreels, screen tests, everything a fan could crave. Universal are also continuing their classic horror series with **DRACULA**, including both the familiar Lugosi version and the highly lauded Spanish version shot simultaneously, starring Carlos Villarias and Lupita Tovar in a great, animalistic performance in a surprisingly low-cut bodice. The Spanish version runs 29 minutes longer, with two extra chapter stops... As a child growing up watching Creature Features, my absolute favorite movie was **THE INVISIBLE MAN**. Some things never change. The film remains a masterpiece of tension, suspense and eerie special effects, however crude, and combines horror with comedy so seamlessly and effectively that virtually every horror satire since the 1930s has looked pale in comparison. It's gratifying that James Whale has finally gotten the kudos he so richly deserves, and the overdue DVD release of this and Universal's **BRIDE OF FRANKENSTEIN** only serve to cement his rep. Among the tiny handful of sequels that outdo their progenitors, *BRIDE* is the perfect combination of elements: actors, music, set design, direction. Nothing could be improved upon. "We belong dead."

Unbeatable. **CREATURE FROM THE BLACK LAGOON** was one of Universal's attempts to create a new horror franchise in the ensuing decades. It worked. The creature is a desperately horny, painfully frustrated beast, which is of course what happens when you ain't got no penis. Poor guy spends the bulk of the film lusting after Julie Adams as she swims backlit in the crystal clear tropical swamp. **JAWS** updates the aquatic horror, and frankly I'd forgotten just how good this movie was, how much fun, how much tension, how suspenseful, how exciting. No one can dispute Spielberg's talents as a director, but it's easy to forget how entertaining he could be when he was still willing to take genre risks, before he came to epitomize the slick Hollywood machine. Included on the collector's edition DVD are some tasty deleted scenes and a pair of brief outtakes.

**BRAIN DAMAGE** is horror as comedy, as psychedelic slapstick. It's the gentle tale of a parasite that drives its host to commit brutal murders, then releases lysergic visions directly into his brainstem as recompense. Fangoria founder Bob Martin novelized the story by director Frank Henenlotter and the duo offer an entertaining commentary track that infinitely improves the film... Herschell Gordon Lewis has proven to be one of the best raconteurs in the business, and his excellent commentaries have vastly enhanced his already hugely entertaining, groundbreaking genre classics. He is joined on the commentary track for **SOMETHING WEIRD** by Dave Friedman and Mike Vraney, who recounts the early history of his Something Weird empire. The film itself is a slightly atypical presentation from Lewis, low on gore and intended for the bottom half of a double bill. Delightfully cheap and cheesy, it's about a guy who suffers an accident that disfigures him and sets up a supernatural plot involving a wicked witch, martial arts and LSD. The DVD also includes three nifty LSD-related shorts. **THE WIZARD OF GORE**, one of HG's acknowledged gore classics, is the tale of an evil magician who not only kills people in brutally violent ways—he manages to kill them *twice*. It's creatively nasty, overwrought and exaggerated, and loads of bloody fun. **THE GORE GORE GIRLS** is among HG's



**PURPLE STORM**

most ridiculous and playful films—and that's saying a lot. Released with an X rating, it was the last gore film made by Lewis and the violence had accelerated to the point where it was stomach-turning and extreme, yet at the same time hilariously self-satirical. Taking place in and around a strip club, the plot allows for plenty of scantily clad dancers and Henny Youngman in a bit role (with all his scenes shot in a single day). The disc also includes a typical Lewis evisceration scene filmed for *LOVE GODDESS OF BLOOD ISLAND*. **DEADLY WEAPONS** stars genetic mutant Chesty Morgan (billed as "Zsa Zsa") as a woman out to kill those responsible for the death of her boyfriend. A thoroughly practical

modern gal, Chesty uses the handiest of weapons to dispatch the bad guys: she smothers them with her freakish, 73-inch breasts. Man, those monstrous udders are enough to turn a guy off tits. Well, almost. Harry Reems (or "Reemes") co-stars. Chesty and director Doris Wishman followed up with **DOUBLE AGENT 73** starring the elephantine gal as a secret agent with a camera implanted in her boob, necessitating that she disrobe frequently in order to surreptitiously sneak a picture. From there it gets *really* dopey. The endearingly inept Wishman includes out-of-focus shots, numerous meaningless cutaways to body parts, miserable post-dubbing, a nude volleyball game, Chesty swinging her jugs to knock a guy to the ground, and perhaps the most inane car chase ever filmed. An amazing, unique and appallingly entertaining piece of cinematic trash. **THE GIRL HUNTERS** has the distinction of starring Mickey Spillane himself as superdick Mike Hammer. Lloyd Nolan and Shirley Eaton (*GOLDFINGER*) co-star in the gritty tale of a dissipated ex-PI struggling to stay sober long enough to track down his long-missing secretary (and main squeeze), Velda. Made in 1963, the film has a nicely low-key, low-budget, post-noir atmosphere, with an evil Commie conspiracy driving the plot. **THE BIG COMBO** from nine years earlier was directed by Joseph H. Lewis, an overlooked auteur of microbudget genre filmmaking, deserving of mention in the same breath as Ulmer and Fuller. This one's noir to the core, albeit meaner, sleeker and more visceral than most. Cornel Wilde is a determined cop, Richard Conte the brutal crimelord he's aiming to bring down at any cost. John Alton's cinematography is appropriately moody and gritty, the cast excellent, and it includes the only scene I've ever encountered of torture by drum solo... **MS. 45** is Abel Ferrara's breakthrough movie, at least in my apartment. This is when he first showed his talent, when he discovered his voice, when he hit his stride. Zoe Tamerlis is terrific as the mute girl raped twice in a single afternoon. Before you can say Hail Mary, she's got a gun and a nun's habit, and the baddies are sprawled in the gutter with their lives leaking out. Boy do I wish this one had extras, like a director's commentary. **DEADBEAT AT DAWN** is an ambitious-as-hell, grim gang flick shot in Ohio. The excellent commentary from director Jim Van Bebber posits him as a sort of hipster Tarantino, fully cognizant of genre history and looking to make a throwback 1970s drive-in flick, accentuating the cheapness to avoid mall playdates at all possible costs. It makes for a great film, augmented by two other Van Bebber shorts, including the notorious *SAY YOU LOVE SATAN*, about Long Island murderer Ricky Kasso. Unfortunately Van B's delightfully sick short *ROADKILL* couldn't be included due to potential legal issues involving the shows that the main character is seen watching on TV.

PV



# Robert Quarry — Count Yorga Rises Again!

Interview by Anthony Petkovich

Now in his mid seventies, actor Robert Quarry is still recognized as Count Yorga, vampire. Even in men's restrooms! The occasion sometimes occurs, that is, when a starstruck fan, totally oblivious of his surroundings, will ask Quarry point blank at the urinals, "You're Count Yorga...aren't you?" Yet despite such awkward moments, Quarry is extremely proud of his elegant, menacing, at times quirky take on Bram Stoker's anti-hero. The actor was, in fact, slated to inherit the AIP throne of horror from Vincent Price in 1974. But unfortunately such was not to be. And while Quarry landed numerous entertainingly campy parts as villains during the 70s he's had a lot of bad breaks throughout his career and life, one in particular, a mugging, which nearly left him for dead. He now does cameos for exploitation film director Fred Olen Ray. But the man who would be AIP's king of horror still delights in discussing his movies. I spent a day with Quarry not too long ago in North Hollywood, and the actor loved nothing better than discussing his nearly six-decade career at length over lots of coffee and, later in the evening, some great pizza. Like Yorga, Quarry maintains the same deep, resonant voice, as well as the characteristically thick mane of slicked-back hair (now largely gray). These days he's a bit stocky, wears glasses, and (when given a chance in California) likes to light up a cigarette at a bar or restaurant. Unlike Bela Lugosi, however, Quarry does drink wine.

"I was born in Fresno but was pretty much raised in Santa Rosa, up in northern California. I used to get into San Francisco a lot, on the ferry boat even...before the Golden Gate Bridge was built. (laughs) When I say that, people will think, 'Christ, how old are you?'" Quarry basically admits to getting started in films by chance - and no small degree of schmoozing. "It was springtime in Santa Rosa, 1942, when I heard that Alfred Hitchcock and a Hollywood crew were coming to shoot a film on location there, *SHADOW OF A DOUBT*. So I got a job as a bellhop at the hotel where the cast were staying, and then proceeded to kiss ass and run around with all those movie stars. They were wonderful, darling people. Joseph Cotten and his wife were particularly wonderful to me. Anyhow, that same summer I graduated high school, still only fifteen years old, went straight down to L.A., and called Joe and his wife when I got into Hollywood. They asked me to stay at their home in Pacific Palisades. And when I walked into their place I couldn't believe it - Katherine Hepburn, Ginger Rogers, Bill Tilden, David Selznick...they were all there. Nothing but famous people. So I was in the 'A' group of movie stars before I knew what hit me. And the next time I visited Joseph's place, Orson Welles came to the door, threw a painting at me, and said, 'Hide that in the bushes!', and then slammed the door shut. (laughs) The painting was 'The Dragon Lady' by Milton Nivitt. Joe owned it but Orson wanted it and decided to steal the thing. (laughs) He

was about 28 years old at the time, a good-looking man. I had no idea whom he was. So after 'hiding' the painting, I rang the doorbell and was 'formally' introduced to Orson Welles. "Joe and Lenore took me around to all the best restaurants with their daughter Judy, who was fourteen at the time. She and I eventually started dating. But in those days dating wasn't what it is now, you know, fucking and 'make sure you wear a condom.' Judy was a really nice kid. So I spent my weekends out there in Pacific Palisades and they just adopted me and took me everywhere. I met every top star, producer, director. Vincent (Price) was a star by then and I met him at a party, too."



COUNT YORGA

It wasn't long before Quarry landed a stock contract with Universal, where he was making \$97 a week. "But nothing ever really came of it. I mean, I did a lot of kid movies, the Donald O'Connor movies, but I was just a glorified extra." Quarry then worked for six months as an apprentice film editor at Universal before doing radio, in which he mastered a plethora of dialects for both Lux Radio Theater and The Mercury Theater Company. "Everybody who was 18-26 years of age had been drafted, yet I was still too young to enlist. But I was very good at doing different voices: I could do German, Japanese, Chinese, French, English...and I had a running role on such shows as *Dr. Christian* (starring Jean Hersholt) and *A Date With*

*Judy*. I was making a damn good living, too. The consistently best living I made, actually, averaging about \$750 a week. I was a valuable commodity because I was the only one with a voice range who could play different age groups and yet still wasn't quite eighteen."

Inevitably Quarry was drafted into the Army and served his country for two years. But not on the battlefield. "I hate to say it, but I had a good time. (laughs) I went to Washington where they found out I didn't know anything about demolition, and I was transferred to Camp Lee in Virginia to start basic training all over again. But I just goldbricked my way out of that. The people around me were dumb as shit, I mean, I know that's a terrible thing to say, but they were. I took typing and shorthand in school, and quickly landed an easy job as a clerk. Soon I started my own theater group, then switched over to special services. They needed a disc jockey to play the records, so, among the many records I spun, I had to religiously play 'Reveille' in the morning."

After the war, Quarry moved to New York and worked on Broadway, landing leading roles in such Shakespeare plays as *As You Like It*, *Richard II*, and *Taming Of The Shrew*. By the late 40s he tested for MGM and was put under contract. Unfortunately nothing came of it. "I was going to be the next Robert Montgomery, but Louis Mayer got fired and was replaced by Dore Schary who didn't want me. And that was the end of me at MGM. So I went back to New York and did some



theater and some live television. I also did some PLAYHOUSE 90 things out here in California."

In 48 Quarry acted live opposite John Carradine on HOLLYWOOD SCREEN TEST. In Tom Weaver's John Carradine: The Films book, Quarry tells how he helped feed and care for young David Carradine for a while. "John and (his wife) Sonja had a house in Greenwich Village that was quite nice. He couldn't quite pay the rent. Veronica Lake rented the house from him and (actress) Norma Connolly and I also lived there and chipped in to pay the rent. But John left his son David behind at the house!" The next year he acted on STARRING BORIS KARLOFF. "It was an hour show which Karloff did in New York. I remember Boris and I were talking one day about careers because he wasn't really acting on the show, he was just the host, much like Hitchcock was the host on his show. And Boris said, 'Playing the Frankenstein monster turned out to be a very profitable mistake, but a mistake, nonetheless, for me as an actor because I was never allowed to do anything but horror films.' And he really was the kindest man you'd ever met."

In 54 Quarry was slated to appear in three episodes of THE LONE RANGER series with Clayton Moore and Jay Silverheels. But I got fired (laughs) because I laughed at the title character. I was signed to do three episodes at \$150 a day; not much money, just half hour segments. Anyhow, when we were shooting my very first show, Clayton Moore was busy walking around, wearing his mask, and handing out silver bullets to children who came on the set. So I figured this would be a good time to go over and pet his horse. But just as I was about to pet the horse, Moore says to me (in deep, solemn voice), 'Don't touch my horse.' And Jay Silverheels - who was maybe one of the funniest men I've ever met - he just got hysterical with laughter. So did I. And I got fired for laughing at the 'Lone Ranger.' Jay Silverheels didn't like him very much, either, but unfortunately he had to travel around the U.S. with Moore promoting the show."

Finally in 1955 Quarry got his break: a contract with 20th Century Fox. The arrangement lasted only a year, but it allowed the actor opportunities to act in some memorable films. Quarry landed a small role in HOUSE OF BAMBOO (55), a hardboiled crime caper which Jean Luc Godard considers director Samuel Fuller's finest work. The film is set in American-occupied Japan after WWII, with Robert Stack playing an American FBI agent infiltrating a gang of American gangsters made up of Robert Ryan, Cameron Mitchell (PV # 19), DeForest Kelley (!), and Quarry. For its time, the on-screen American-Sino romance between Stack and Shirley Yamaguchi is particularly risqué. Some memorable moments include a shot of Mt. Fuji framed by a corpse's feet, Mitchell's violent death sequence (Ryan shoots him full of holes in a bath tank), and a final shootout atop a giant Tokyo merry go-round. Unfortunately Quarry's only lines are, "That music," "Something's wrong," "Take it off!," Fuller was tough, lemme tell ya'. He believed in using real bullets in guns. And here we are in our big heist scene, and they hired Japanese marksmen to shoot at us. A great believer in 'authenticity,' Sam wanted real bullets. We could've been killed! And I had to run first....because I was the youngest I

guess. So I'm running, getting shot at with real bullets by Japanese marksmen, and thinking to myself, 'Well, if I die, I die. What am I gonna do?' But the bullets just penetrated the oil drums as I ran past. They didn't ricochet luckily.

"Another scene in the film where we used real bullets was in a jewelry store holdup. They squibbed the jewelry cases to blow up, but Sam still wanted real bullets to smash through the back window. And at a certain click, I was supposed to fall over from the bullets. So I spent most of my time absolutely terrified working with Sam. And he never said, 'Action' - instead he shot off a revolver. It was supposed to give you a start, to get your energy up. And I told him, 'You're crazy. You're absolutely stark raving bonkers.' Very talented man, but all his films were violent and he was just...terrible. (laughs) He was a war veteran, you know, and I think the problem with 'Colonel Fuller' was that he got a little shell shocked somewhere along the line. I knew Cam (Mitchell) from New York. He was always nice with me. And, of course, when he came out here from New York, he had so much plastic surgery done, he looked like Zsa Zsa Gabor, just like Robert Stack looks now. Bob Stack...very nice guy, couldn't act worth shit, though. Still can't. But he found the perfect part: deadpan Elliot Ness. In one scene, I realized he was terribly insecure as an actor because he just couldn't look at anyone. He'd just drop his eyes when he did a scene with you, that's why he's so comfortable doing those Unsolved Crime shows."

Quarry almost appeared in several more movies at Fox that year. GOOD MORNING, MISS DOVE (55) starred Jennifer Jones, Robert Stack, Marshall Thompson, Chuck Connors, Jerry Paris (!), and Quarry. Before, that is, he got cut out of the picture. Sort of. "Well, in the movie, Jennifer Jones' character stays an old maid throughout. But she does have one segment in the film where she's young. And in that particular scene I played the young beau. The director and producer thought I was terrific, but Buddy Adler said that our love scene 'questioned

her virginity.' So they hired Marshall Thompson to reshoot all the scenes that I did. I mean, Marshall Thompson! He wouldn't challenge the Witch of Endor's virginity, fer christsakes. Anyhow, yeah, I got cut out of that one. But they did use my picture in a full-page ad in the New York Times. In the ad, I'm holding Jennifer Jones in my arms. I wasn't even in the movie! But they still wanted something that looked romantic for the big commercial ads."

SOLDIER OF FORTUNE (55) was an almost total misfortune for Quarry, as well. The Edward Dmytryk-directed drama stars Clark Gable in search of Susan Hayward's husband (played by Gene Barry) locked away deep in Hong Kong. Michael Rennie and Alex D'Arcy costar. "I was all set to go to Hong Kong, but when we went in for wardrobe, Gable took one look at me and said, 'No.' You see, when Gable and Susan were together on screen, it looked okay. But when I came into the scene, playing Susan's husband, I looked like their kid. So it was an age thing. Gable was not a young leading man anymore. He came over and apologized to me. At the moment I thought, 'Oh, what a nice man.' But when I got about halfway home in my car, I hit the roof of my convertible so hard, I tore the canvas. 'That son of a bitch fired me!' I snarled. 'Mother-



Marsba Jordan in COUNT YORGA



fucker!' Anyhow, Gene Barry who was older than I was, he got the part. But I did fly to Hong Kong to do the opening scene. It was a one-day shoot for me. At least Susan and I became good friends out of that whole fiasco."

Director Gerd (OUTER LIMITS) Oswald's thriller *A KISS BEFORE DYING* (56) was next. Robert Wagner, in a highly uncharacteristic part, stars as a suave psychopathic killer who'll stop at nothing to marry into money. Fearing his pregnant girlfriend (Joanne Woodward) faces disinheritance, he pushes her off a building, seduces her sister (Virginia Leith), and tries to frame the murder on Quarry's character. The film also stars Jeffrey Hunter, George Macready (with whom Quarry would later work on both *COUNT YORGA* films), and Mary Astor. Quarry puts in a short but excellent performance as the sweaty, nervous fall guy tearfully pleading with Wagner to spare his life - just before the cool, twisted killer blows his brains out. "Yeah, that was a good scene. The film was directed by Gerd Oswald, my favorite director. He used to hire me to find ways to kill me. (laughs) See, in those days a lot of actors had to do their own stunts or you didn't get hired. I don't mean life-threatening stunts, but they were difficult. And every time I was going to die in one of Gerd's movies, he'd take those pages out of the script and wait to see if I really did die and he had to replace me. (laughs) Zanuck put me under contract, but about a year after I was there, he was fired. And that was it for me at Fox."

*CRIME OF PASSION* (57) was also directed by Oswald. The U.A. release starred Barbara Stanwyck and Sterling Hayden. Raymond Burr, Royal Dano and Quarry (as a reporter) are also in the cast. The same year, Quarry had roles on Burr's then brand new TV show *PERRY MASON*. "I did a lot of *PERRY MASON*'s. But, actually, I had my most fun years later working on Burr's other show, *IRONSIDE*. And what I really remember most about that program was working with Myrna Loy.

Darling, darling lady. Boy, was she a smart cookie. On the one episode I did with her, I played her scumbag nephew, but we had a lot of sophisticated dialogue between us, which she loved because it let her play an acid-tongued yet adorable character, which she was perfect at."

*AGENT FOR H.A.R.M.* (66) was Quarry's next feature. The James Bond-influenced sci-fi movie stars Peter Mark Richman in the title role as a spy trying to topple a sinister plan involving spores which turn people into fungi. Wendell Corey, Barbara Bouchet, Rafael Campos, and Martin Kosleck costar, with Quarry's old-time friend Gerd Oswald directing. "Finally Gerd came up with the ultimate form of death for me: I had to jump out of a plane which was taxiing down the field to take off. I limped for about seven months after we shot that scene because I really jumped out of the plane. (laughs) Hey, look at the movie if you don't believe me, you see me go right out the door. Gerd knew I'd do anything because he'd always challenge me to do things. But in those days Spanish boots with the high heel were the 'in' thing, yet I didn't realize when I jumped that the heel was gonna catch. So, as I started to jump out of the plane, I suddenly realized, 'Jesus, here comes the tail assembly...I'm gonna be decapitated!' And I really had to throw

myself out of the plane. By the time I hit the pavement, however, my feet had gone numb because of these tight-fitting Spanish boots. Now Gerd wanted to shoot the scene from inside the plane, so I had to do it all over again. (laughs) Gerd became a good friend because he thought I was funny."

1970 was a busy year for Quarry: He acted in *WINNING* and *WUSA* - both with Paul Newman - and, of course, his landmark horror film, *COUNT YORGA, VAMPIRE*. "I'd been out touring in *Who's Afraid Of Virginia Wolf* playing the role of George when I got the offer from Paul (Newman) to do *WINNING*. I still get residuals from it, but I was never in the movie. (laughs) My character was this English racing car driver who was really just another guy in the story whom Joanne was sleeping with. And I got cut out as a result of our big seduction scene, where I'm swimming in the pool, in those days I worked out and had a good build - and Joanne had to be in a bathing suit, sitting at the pool's edge, sunning herself. Somehow or another, the way they photographed her, she saw the footage and said, 'Oh! Those thighs!...' and she did have fairly heavy thighs at the time. Of course, this was before she started taking the ballet lessons to trim down. But the producers also figured, hey, if two guys other than Paul's character are sleeping with her, Robert Wagner and me, it makes her look too trashy."

In 1970 the actor was visiting his friend actor George Macready (*GILDA*, *PATHS OF GLORY*) when Macready's son Michael showed Quarry a script he was thinking about producing. The story concerned a modern-day vampire, with some softcore sex scenes thrown in for good measure. "Well, Michael gave me the script to read, not really wanting me to play the part at the time. So I read it and said, 'This is a neat little horror film. Why don't you cut out the soft porno shit and just do a straight horror flick?' And that's when he and his father George said, 'Okay, we'll do that if you play the lead role.' And I said,

'Sure. Just cut out the porno shit.' They still left a couple of 'unexplainable' scenes just in case they couldn't sell the film as a straight horror movie. Like there was a secretary with Roger Perry, and if the film didn't work, they could cut to a shot of her bopping her buns off in the outer office, with a lesbian or a male client." With a budget of \$64,000, the Macreadys quickly began shooting *COUNT YORGA*. Actor Robert Kelljan (*THE GLASS CAGE*, *PSYCH-OUT*) directed and wrote the final script. The film would star Roger Perry, Robert Altman regular Michael Murphy, and Michael Macready as the vampire hunters, with softporn actresses from the 60s (including Marsha Jordan), and George Macready as the story's narrator. Quarry split his time acting in *COUNT YORGA*, and acting in director Stuart Rosenberg's political-message movie *WUSA*, starring Paul Newman, Joanne Woodward, Anthony Perkins, Lawrence Harvey, Cloris Leachman, Don Gordon, and Bruce Cabot. "Well, Paul always quit at 6 o'clock, and since we were shooting *YORGA* on location, and as vampires only 'work' at night, we could only shoot when the sun went down right up until it came up. So I was shooting *YORGA* from 8 p.m. until 4 a.m. on weekdays and weekends. As far as *WUSA* goes, I heard throughout 1969 that I was going to win the Academy Award for best supporting actor;



DEATHMASTER



and then (producer) Bob Evans cut one hour out of the film. Cloris Leachman got cut to three lines, and I got cut to about, on again, off again, thirty lines. I played a right-wing D.J., the ass-kissing production head of the radio station in the film."

Quarry was initially embarrassed by the rough cuts of *COUNT YORGA*. But after the film was edited, the public was hammered with a media blitz, and, according to the actor, the feature grossed \$8 million the first weekend it ran, he was convinced of the Yorga magic. So was AIP. "That's why AIP bought the film and put me under contract. I'll never forget the first test screening I went to, at the Fox Wilshire Theater. I was hiding in the balcony. But when the movie was over, the theatergoers were saying to each other how good this guy Quarry was and there I was, right in the middle of the crowd! (laughs) But not a soul recognized me. It's very funny when you do something like that; it becomes your identity. And because it's a make-believe character, people don't think anybody human could possibly do it. Actually, black people are really big supporters of horror films. They love 'em! And they'd frequently recognize me. I mean, I'd be in some restaurant and the black waitress would go, 'Is you Count Yorga?' (laughs) I was never Robert Quarry...I was always 'Count Yorga.'

"Bob (Kelljan) and Michael (Macready) got their \$2 million cut from the film. And they were so grateful to me that they sent me a bonus check. I only made \$1249. for the whole thing. We shot it over three or four weeks, and I charged them \$5 more than minimum. Well, they sent me a check for \$350 out of their \$2 million...a check which I was going to tear up, I was so angry about the whole thing. But then I thought, 'Well, \$350...I can take four people out to the best restaurant in town.' So I gave a dinner party on my \$350 bonus. I was going to frame it and write under it, 'Their gratitude knew a lot of bounds.'" (laughs) Realizing the financial potential for horror films at the time, Quarry jumped on the production bandwagon with actor-friend Fred Sadoff. The result was *DEATHMASTER* (71). Based loosely on the Charlie Manson cult, *DEATHMASTER* has Quarry in the title role as a vampire operating under the guise of a guru who manipulates hippies into joining his 'eternal circle.' The late Ray Danton directed.

"I wanted to turn the Manson family all into vampires (laughs), that was my idea. But I got back from some location shooting for another film, saw the script, and it was unbelievable. That's how terrible it was. So we really had to wing a lot of those scenes. And God rest poor Fred Sadoff, who died of AIDS. Even though nobody could stand Ray, I liked him, thought he was a talented guy, so I hired him. Besides, I knew how to push Ray. He'd already made a couple of cheapies in Italy with Mario Bava, who was kind of the king of horror films in Italy for a long time, wasn't he? A very strange, imaginative director. Too much symbolism for me but it was unique stuff. Anyhow, Ray did a film or two with him and learned many

things about directing from Bava. Ray, of course, was always playing Italians but he was Jewish. I recall the first thing he did before he got into movies was get his nose fixed since he thought it looked too Semitic. I was the only one who could handle his ego, which, of course, meant that he had absolutely no ego. Everybody else thought he was the most egotistical son of a bitch that ever lived. Ray had a tough last few years of his life. Kidney problems. But he was still directing. I worked for him, as a matter of fact, on a *QUINCY*. Jack (Klugman) just loved working with Ray. If you just cut out the bullshit and let Ray do his stuff, he was talented. A rather good actor, too. His work was good, but the scripts he got were shit. We got along fine."



*RETURN OF COUNT YORGA* — with Mariette Hartley (above)



Sadoff and Danton shot *DEATHMASTER* for \$120,000, bringing it in two days ahead of schedule. Yet after the film was ready for distribution, AIP threatened to sue, claiming it was a rip-off of its highly successful *COUNT YORGA*. "Gimme a break," I told them. 'If I stole *COUNT YORGA* from you, then you stole *COUNT YORGA* from Bram Stoker's *Dracula*.' But what happened was AIP wound up scaring off the money people for *DEATHMASTER*, who made about \$30,000 beyond what they invested in the picture. So it really cost them nothing. Ray, Fred, and I, however, were supposed to get a share of the television sales, but we never did. I recall Elvira was running *DEATHMASTER* one night and at one point she stopped the film and said, 'Do you have the feeling they're making this up as they go along?' Well I sent her a letter and said, 'You got it, baby. That was exactly what we were doing.' (laughs) The writer of the thing just cranked out absolute garbage. But Elvira was always nice to me with all

those horror films I did. She gave me a call and said she thought I was great but that the picture was a piece of shit. And I agreed with her."

The tremendous financial and critical success of *COUNT YORGA* quickly prompted a sequel, *THE RETURN OF COUNT YORGA* (71). This time around, the mysterious "winds of Santa Ana" revive the vampire and his harem of female bloodsuckers, all of whom relish in terrorizing a remote rural town and orphanage. Roger Perry returns as the Van Helsing hero, Mariette Hartley plays the Count's major bloodlust interest, and George Macready has a bit role this time as an old hippie. Bob Kelljan returned as director and helped co-write the screenplay. "We shot an awful lot of that in this huge mansion in Santa Barbara. Mariette Hartley and I had a lot of fun. We're both great gigglers. But in retrospect, Mariette talks about *RETURN* like it's the great 'shame' of her life. At that time, however, she couldn't get a job: She was an alcoholic and her career had really taken a bad fall. When she did *RETURN OF COUNT YORGA*, of course, she was sober but, still, she had to rebuild her career. I think she was only about 26 at the time and it was the first movie she'd done in quite a while. But she went from *RETURN* to doing commercials with Jimmy (Garner) for



Kodak...made a ton out of that. A good comedian, Mariette... but no one ever knew it. In her book she never mentioned me or RETURN OF COUNT YORGA, although she did call me her 'dear friend' when we worked together."

For the sequel, Quarry was more directly involved with the promotional process: He went on a grueling cross-country tour doing radio and TV interviews, as well as making guest appearances at theaters and drive-ins. "God, I'd get up at 5 in the morning to promote that sequel at the strangest stations in the Midwest...and in-between the hog reports they'd interview me (laughs). Some really sick fans would show up at my guest appearances, too. (laughs) Really sick. And the p.r. people would tell me, 'Be positive about horror films because it releases fantasies and nightmares and is cathartic and doesn't create bad influences.' But in some ways, it's really a lot like porno, and you're really just jerking off to both of 'em. (laughs) But the strange thing which I never understood was that Count Yorga was...sexual for some reason or another. I never saw him that way. He was sensual I suppose. There's that 'oral' thing about vampires I guess; and we had a scene in the first one where I'm pumping a girl's neck and the blood and the saliva are really mixing, pouring. Somewhat sexual but they cut some of it out, though. But when I went out on tour, girls and women would crowd in on me to get my autograph, get right up to me, and just pee right down the front of my clothes. They'd be so beside themselves that they'd actually wet themselves. I never understood it.

"I'll also never forget this one theater in St. Louis. The place was packed, and I was supposed to sign at the concession stand. So they had this little roped off area where I was supposed to sign, and I came down the side aisle to walk out there, and suddenly this flock of fans just runs out of the theater and jams me up against the wall, and I'm shouting, 'Security!', because they were coming close to breaking my ribs. So I sort of halfway turned my back, and I felt a kind of pressure. And then the whole back of me was wet. As it turned out, some guy had masturbated behind me and shamelessly came on my clothes. (laughs) A fairly nice-looking guy, I'd say about 19 or 20 years old, but he just came all over the back of me. And I turned around and said, 'You son-of-a-bitch!' and, of course, he ran as fast as he could. But at least he could say he got his rocks off with Count Yorga, vampire. (laughs) And I'm standing there saying, 'Will somebody please get a towel and clean this guck off my back?' because everyone was pushing me. They were really out of control.

"My favorite story, though, was when I was in Chicago. I'd do three shows a day for the weekend in movie theaters; you know, 'Robert Quarry In Person, RETURN OF COUNT YORGA.' One show in the morning, one in the afternoon, and one in the evening. So the first show I did, I went out in front and signed the autographs, then I went back into the dressing room, got into something cooler since it was quite warm, and went out the back door. And one afternoon as I go out the back door, here was this kid whose skin was pale white, whose hair was jet black, and he was in a black sort of silky, satiny shirt with black slacks and black shoes...and here I am going around

saying, 'Oh, horror is good, it's healthy...' all that bullshit I was supposed to tell the audiences, and try to sound 'intellectual' about it. And this kid says, 'Can I have your autograph, Mr. Quarry?' 'Oh, sure kid,' I tell him and sign his autograph book. So, I come out after the afternoon show and the kid is there again, asking me to autograph some more pictures. So I did. Third show, I come out, he's there again. 'Can my girlfriend take a picture of you and me together?' So I said, 'Oh sure, kid.' (laughs) Believe me, I was better-looking than his girlfriend, who looked like sixty guys eating horse shit. She was one of those unfortunate fat girls with a lot of hair on her face and pimples. And here was this little, slight, skinny guy. So I put my arm on his shoulder and she said, 'Smile.' So I turned to him with a smile and he turned to me and smiled and do you know that he filed every one of his teeth down into fangs? All of them! I'm sure the picture came out with him smiling at

me with this mouth full of sharpened fangs and me looking down at him in horror with my jaw just dropping. (laughs) And I thought, 'Two years from now, this kid's going to be the Vampire Killer of Chicago and they're going to find the picture of me, Mr. Oh-It's-Healthy-For-You, with my arm around him.' So in total disgust I just told him, 'Get outta here!' - and he didn't come back after that."

By the time RETURN OF COUNT YORGA was shot, AIP executive James Nicholson had already put Quarry under a fairly attractive contract: The actor

would star in a set number of pictures over a seven-year period, with his salary regularly increasing each year. Next up was DR. PHIBES RISES AGAIN (72), a definite high point in Quarry's career. Not quite as slick or satisfying as the original ABOMINABLE DR. PHIBES, RISES AGAIN (shot in London and Spain) is still enjoyable camp. In the sequel, the relentless Phibes (Vincent Price) is now in Egypt trying to locate the River of Life in order to revive his dead wife and, thus, secure their eternal

bliss. His victims this time are a group of archaeologists led by the equally unscrupulous 150-year-old rival Darius Biederbeck (Quarry). The perfect foil for Phibes, Biederbeck is an immaculately-preserved corpse well over a hundred years old, kept alive by elixir of life vials as he searches, like Phibes, for the Eternal River.

The best murders in RISES are death by snakes, scorpions, and vise (the latter turning one victim into a human accordion). Cameos include Peter Cushing as a ship's captain and Terry-Thomas as a jaunty booking agent, with Peter Jeffrey and John Cater returning as "the Law" vainly chasing Phibes across the desert. Talented set designer Robert Fuest (pronounced "Foyst"), who'd shot the original PHIBES, returned to direct and co-write the sequel. "Well, that was really the only expensive film I ever did. It was also one of the best films I ever did. Simple as that. Otherwise, AIP just put me in schlock. Working with Vincent was hysterical because as Dr. Phibes he couldn't talk. So when we had our dialogue together, I would talk to him and someone would then read his lines from off stage and Vincent would go (tilts head and starts talking with his mouth shut), and it sounded like he had mouth full of hot fudge. Trying to keep a straight face and work with him was





hard because all of my lines were very serious.

"The sound stages were freezing cold and the boots, since they were old-fashioned and up to the ankles, proved very difficult for me to get out of in-between takes. I was always wet, too, because I kept going down to help the girl (Fiona Lewis) whom Phibes had tied up and was trying to drown in a sort of Perils-of-Pauline fashion. So when it was time for my character to jump into the canal at the end of the movie and swim hopelessly after Phibes, I'm sitting there, sopping wet, and freezing to death. Anyhow, Fuest said, 'Well, we don't want you to hurt yourself so all you have to do, instead of jumping over the edge of the canal and swimming after Phibes, is kind of go over the edge and we'll put a platform down there and then you can go into the water later. We'll just cut it that way.' And I said, 'Oh fer christsakes, I can swim, I'm not gonna drown! Get that junk outta there.' So I just went jumpin' off the edge. It was no big deal. I'd do that at somebody's swimming pool. So I start to swim and Fuest says, 'Fer christsakes it's Johnny Weissmuller.' And I say, 'Hey, you're talkin' to a California boy. I grew up in the water.'

"But, see, I also had to age rapidly at the end of the film, and the make-up process was broken down into various stages of aging. So for each of the various stages, I'd swim back and they'd put this make-up on me, and then I'd have to get into exactly the same position deep in the water for the camera. But in-between the make-up changes, it was like half an hour to an hour, and I'm still soaking wet because there was simply no time to change. It was hard fucking work. Any work where you have to deal with fire, water, floods, things blowing up, it's hard fucking work. But being wet is the worst because you just don't get dry. For one week I was sopping wet from the moment we started to do that scene. I could take the shirt off but not the pants. Clammy." Fuest would go on to direct the very glam *LAST DAYS OF MAN ON EARTH* (73) and the Anton Lavey-inspired *DEVIL'S RAIN* (74) before largely fading into obscurity. "I never understood Bob Fuest's career just going downhill like that. He was a brilliant, wonderfully eccentric man. Bob was under contract for AIP and did a couple of things after Phibes...a very good director, very imaginative, very crazy. Likable crazy, though. He never went berserk. He has that hyper energy that Quentin Tarrantino has. A lot of great kinky hair that was all over the place, just mad as a hatter. But he knew how to put a movie together. Bob didn't know how to control Vincent, though, so he let the farce thing in the Phibes sequel go a bit too far. I think the first one was better, actually. There was just too much of the 'big joke' in *RISES AGAIN*. It's too bad they didn't make another Phibes film. Go ahead and blame it on Sam (laughs) because, you see, he hooked up with a producer who wanted to make blaxploitation horror films, and that became the big thing. So I ended up starring in one of them." (laughs, shakes head.) The planned *PHIBES 3* was, at one point, going to have the lead character battle Nazis (!), including Quarry.

Unfortunately, tensions between Vincent Price and Quarry arose early on in their professional relationship. "What happened was, during *DR. PHIBES RISES AGAIN*, which was the first movie Vincent and I did together, this one 'marvelous'

press agent came up to Vincent at a London promotional party and said, 'I understand Robert Quarry is being groomed to take over your roles.' So (makes quick razor-slicing motion across his throat) Krrrrt! - the resentment on Vincent's behalf immediately set in. After that, Vincent tried to pretend we were friendly, but he wasn't really that nice ever again. And he was very funny, you know, like when the press came over to interview me in London, he'd try to totally take over. And when the press came to see Vincent, I wasn't allowed to even come near him. Actually, while I was at AIP, Christopher (Lee) was much nicer to me than God knows Vincent was. Chris and I were supposed to do a film together, but nothing ever came of it. And yet, I mean, he and his lovely wife Dita would take me out to see all the gardens in England, and they had me over for dinner a couple of times, always very nice to me. They have a child who is autistic and they give her lots of love and take her everywhere. They don't hide her. Chris might come across as pompous, but he's really a very decent man."

*MADHOUSE* (74), directed by Jim Clark, was a murder mystery centered around the horror film industry, with Vincent



*MADHOUSE*

Price and Peter Cushing as has-been actors, Adrienne Corri as an insane burn-victim, and Quarry in a substantial role as sleazy horror/porn film producer Oliver Quayle. Even though Boris Karloff and Basil Rathbone were long dead by the time *MADHOUSE* came out, the two actors appear in Roger Corman footage and are credited in the movie as offering "special participation." While frequently slammed by Price aficionados, *MADHOUSE*, oddly enough, fared well in the eyes of ultra-critical Leonard Maltin, who gives it a whopping three stars

(which he also, surprisingly, gives *COUNT YORGA*), calling it a "good, if somewhat unimaginative, adaptation of the Angus Hall novel 'Devilday.'" Quarry hardly agrees. "Ughhhh! It was a terrible film. (laughs) I played one of the red herrings in the story. Loved working with Peter Cushing, though. He was the greatest, just lovable. When I first met Peter he was just getting over the death of his wife. Actually, he never did get over her passing; he was just waiting to die and go to heaven.

"None of us could really prepare for *MADHOUSE* because we got the script the actual day before we were supposed to start shooting. And I read the thing over and just said, 'You're kidding.' They had a very good script originally called 'Devilday' which Sam Arkoff, in his usual back-handed 'brilliance,' fucked over. Anyhow, the script we ended up with was so bad that I started rewriting my dialogue, and then Vincent asked me if I wouldn't mind rewriting some of his dialogue, too...which I did. But I rewrote the stuff just so we could speak. The dialogue was literally unspeakable; you simply could not say it out loud. We didn't really improve the movie, though. But thank goodness Peter was on the thing. We became very good friends. The nicest gentleman, and a damn good actor. It's too bad Peter got stuck in the horror category because he really was a much better actor than that. But, then again, years before that, Karloff told me that once you got started in the horror field you couldn't get out of it, as Vincent also found out. You just got labeled as a horror film actor, like there was something wrong with you. And I remember when it started happening to me, it really pretty much ended every-



48 on HOLLYWOOD SCREEN TEST, PHILCO TELEVISION PLAYHOUSE  
 49 on STARRING BORIS KARLOFF  
 54 on THE LONE RANGER  
 56 **A KISS BEFORE DYING**  
 57 CRIME OF PASSION  
 on PERRY MASON (twice),  
 RICHARD DIAMOND, PRIVATE DETECTIVE (twice)  
 58 on FRONTIER DOCTOR  
 63 on THE FUGITIVE  
 66 AGENT FOR H.A.R.M.  
 70 **COUNT YORGA, VAMPIRE** (MGM)  
 WUSA  
 A CLEAR AND PRESENT DANGER (NBC)  
 71 **THE DEATHMASTER** (MGM)  
**RETURN OF COUNT YORGA** (MGM)  
 on CANNON  
 72 **DR. PHIBES RISES AGAIN** (MGM)  
 74 **MADHOUSE** (MGM)  
**SUGAR HILL** (MGM)  
 THE MIDNIGHT MAN  
 77 **ROLLERCOASTER** (MCA)  
 78 THE MILLIONAIRE (CBS)  
 on THE ROCKFORD FILES

79 on BUCK ROGERS  
 86 **THE PHANTOM EMPIRE** (Prism)  
**CYCLONE** (RCA)  
 87 **COMMANDO SQUAD** (TWE)  
**MOON IN SCORPIO** (TWE)  
 88 **WARLORDS** (Vidmark)  
**BEVERLY HILLS VAMP** (Vidmark)  
 89 **ALIENATOR** (Prism)  
**HAUNTING FEAR** (Rhino)  
**L.A. BOUNTY** (IVE)  
 SEXBOMB  
 90 **MOB BOSS** (Vidmark)  
**EVIL SPIRITS** (Prism)  
**SPIRITS** (Vidmark)  
**TEENAGE EXORCIST** (AIP)  
 91 **SHOCK CINEMA Vol. 2** (Cinema Home) interview  
 92 **MIND TWISTER** (AIP)  
 94 **INNER SANCTUM 2** (Col)  
 95 DROID GUNNER/CYBERZONE  
 96 JUNGLE BOY (voice)  
 97 THE (DESERT) SHOOTER  
 98 **THE FUGITIVE MIND** (Avalanche)  
 99 THE PROPHET/THE CAPITOL CONSPIRACY

thing. They didn't develop me as a property at AIP. They just let me go down the drain. Well, Sam (Arkoff) didn't know what to do. He knew how to buy movies, but that's about it."

In the mid-70s, James Nicholson moved from AIP to 20th Century Fox to "start some properties." Unfortunately Nicholson died before his sole new production, **THE LEGEND OF HELL HOUSE** (73) was released. "He was my back-up. If he had stayed at AIP, I would have probably been alright, but I had no protection against Arkoff, who was a gross pig. A gross pig! (laughs) Unfortunately there really isn't anything nice I can say about that man. He was even terrible to Vincent. But Vincent knew how to screw him up one side and down the other. Vincent used to lie about his 'per diem' in London just to steal money from Sam. (laughs) Trust me, Sam was not the nicest man in the world. Rude, vulgar, crude, and he did absolutely nothing. And now he was suddenly putting me in shit movies."

One such movie, in Quarry's eyes, was **SUGAR HILL** (AND HER ZOMBIE HIT MEN) a blaxploitation film involving voodoo and gangsters. Marki Bey has the title role as Sugar Hill, a CLEOPATRA JONES type character who enlists zombies to avenge the gangland murder of her boyfriend. Don Pedro Colley (PV #31) is great as the over-the-top, wacked-out caretaker of a small army of black ghouls, all of whom are strewn with cobwebs and have eggshell bug eyes. Quarry is similarly memorable as a racist gangster. "It was such camp. The producer and the director (Paul Maslansky) were both white, and, of course, it was an all-black movie. They had a black actor set for the part, but they got rid of him, and Sam sent me in to take the part. So I walked in as 'Mr. Whitey' to play the head of the Mafia in Houston, which is where they shot it. I didn't give a shit. They paid me. And during the shoot, my rich white friends in Houston wouldn't call me because they thought I'd bring somebody black to lunch with me. The racism was that subtle. (laughs) And, of course, they hired so many blacks for

the movie, and here I was saying things like 'nigger' and 'jig' and 'jungle bunny.' (laughs) The extras who weren't actors were going to kill me because they thought I was a big racist. But I won them over eventually. And we all laughed so hard. I'd tell them all on the set, 'Okay, easy fellas, get ready because I'm going to say the 'n' word again.'" (laughs)

In describing Quarry's career in the 70s, AIP producer



*SUGARHILL*

Louis M. Heyward was quoted as saying: "He was a delight to work with." I felt he was misunderstood. He was being given short shrift by AIP. (Quarry) had a decent role in **RISES AGAIN** but his career was being mangled. He deserved more." Quarry agrees. "Yeah. That about sums it up. They never developed any properties for me to do. I just went from one piece of junk, to another piece of junk. And I couldn't do horror things for anybody else which was very unfortunate because I was given some scripts from a wonderful

television series back in 74-75, **KOLCHAK, THE NIGHT STALKER**. I was going to have a running role as a vampire in the series and Darren McGavin as Kolchak, the misunderstood reporter in Chicago, would be chasing me, this vampire, all over town. But AIP wouldn't let me do that, and I couldn't do horror films for anybody else."

He did, however, have a small role in **THE MIDNIGHT MAN** (Universal, 74) which starred Burt Lancaster in a downbeat performance as a college security officer investigating the murder of a coed. Susan Clark, Cameron Mitchell, and Ed Lauter co-star, with Lancaster and Roland Kibbee sharing writing, production, and directing credit. "It was Burt's movie all the way. Roland Kibbee, who had written a number of hit movies for Burt, was in dire trouble with work. And Kibbee came to him with a script he called 'The Midnight Man,' and asked Burt to do it. So as a favor to Kibbee, Burt took on the movie. Well, for about three weeks before the entire production crew arrived in South Carolina, Burt was checking all the locations, rehearsing, and blocking his part using me, so that he could stand away



and see how it all fit in. I was with him for about three weeks before the whole production really began. And while we were doing all this, there was a part in the movie that was available, and I asked for it; hell, I was going to be on location, anyway. And when we finally began filming the movie, Burt would watch the scene through the lens with me playing his part, then I would step out, and he would step in and shoot the thing. Well, Kibbee was supposed to direct when Burt was in front of the camera. But when Burt was done with each of his scenes, he'd look at me and sort of expect me to either nod if it was a good take, or shake my head if it was a bad one. So, in essence, I was directing Burt in that one. And people said, 'How did you direct Burt Lancaster?' And I told them the truth, 'I nodded or shook my head.'" (laughs)

Quarry was in the disaster film **ROLLERCOASTER** (Universal, 77), directed by James Goldstone and starring George Segal, Henry Fonda, Richard Widmark, Timothy Bottoms, Helen Hunt in her film debut, and even the band Sparks. Quarry played the mayor of Los Angeles. "It was the most money I ever made in a movie. I'd done a television movie which Jim (Goldstone) directed called **CLEAR AND PRESENT DANGER** with Hal Holbrook, and suddenly the phone rings and it's Jim asking me if I'm available. And when the director calls you for a part, you know it's nothin'. Very common. It's like doing them a favor. So I asked him, 'Is the money any good?' and he said, 'Yeah, you'll be working for two or three days.' So I said, 'Get me my top price.' And he called me back and told me he got me \$3000 a day. (laughs) I couldn't believe how cheap they were being. So I told Jim, 'One line a day, for three days.' So it was three days, one line a day, and I made nine thousand dollars. And they cut one of the lines out, too. (laughs)"

The next year, he played Michael Anthony, the man who gave a million dollars to a different person each episode of **THE MILLIONAIRE**. The role had been played by Marvin Miller in the original CBS series (55-60). Martin Balsam, Pamela Toll and The Hudson Brothers each receive the money in the CBS pilot feature. The cast also included Edward Albert, John Ireland, Ralph Bellamy, and Jane Wyatt. Quarry was in many television shows during the 70s, including several episodes of the fun **ROCKFORD FILES**, one in which he portrayed the homosexual lover of a Mafia hitman played by Herb (THE BRAIN THAT WOULDN'T DIE) Evers. "I did several of those **ROCKFORD FILES**. Pretty good salary, too. I loved working with Jimmy (Garner). For that one episode with Herb Evers, they initially hired Shecky Greene, and at that time the top price for the show was \$3000. But to get Shecky, they paid him \$7000. It turned out in the story that Shecky's character was gay and his lover killed him. Well, Shecky got afraid of playing that part for some reason or another, (rolls eyes) I mean, who cares whether Shecky Green was gay or straight or whatever? So Jimmy said, 'Well, let Quarry play this part'; because before Jim got involved, they were going to give the part to Herb Evers, who was a very nice guy. So according to

SAG, if you replace an actor, they have to pay you that actor's salary. So I ended up with \$7000 instead of \$3000."

By the late 70s, work started slowing down for Quarry. Consequently, he turned his attention to one of his great loves, cooking. "While I was a kid, we always had help, and every maid we got - Chinese, Mexican, Italian - was a marvelous cook, and I learned cooking from all of those wonderful girls. Anyhow, in the early 80s a merchandising company paid me a flat fee for a cookbook I'd written, took out forty pages of it, and printed it. A little paperback which sold a lot!, something like 60,000 copies. **Wonderfully Simple Recipes For Simply Wonderful Food** was the title, and it included recipes people would typically have, like a meatloaf or a stew, but with my particular alterations to them. For instance, a lot of people use Canadian bacon on pizza, but I make it with plain bacon. I lost money on the project, though, because I didn't take a percentage. I mean, I didn't know it would sell that well. But it did, so they wanted me to do another one. They were going to put it out on some nicer paper and I took a \$3000 advance and a big percentage out of the book. But while they were in the process of preparing the book for publication, they went bankrupt."



In 82, an all star horror movie, **The Boarding House** was planned. It was cast by (PV contributor) David Del Valle. Deborah Blair (Linda's sister) was to star with Quarry, Reggie Nalder, Angus Scrimm and Elizabeth Shepherd. The mid 80s were not kind to Quarry. He suffered a heart attack, then, in 85 a brutal beating left him wheelchair-bound for quite some time. "Well, after the heart attack I didn't work for awhile. Then I was almost killed when these two guys mugged me right outside my North Hollywood apartment, it was before they put in a security gate. They robbed me for just \$27, but it cost me \$177,000 in doctors' bills because I hadn't worked enough the year before to get my Screen Actor's Guild insurance. They broke my knees, my ribs, smashed in my cheekbone, knocked all of my teeth out, just kicked

and beat the shit out of me. But they didn't have to, I mean, after the first punch I was on the ground. The first guy that hit me, I swear he could take on Mike Tyson. I never saw a fist that big. (laughs) I just turned around after getting out of my parked car and - bam! - right into this fist. Shot me right to the ground. And then the other guy started to kick me. So then I couldn't work."

While recuperating, Quarry received a phone call from director Fred Olen Ray in 1987. Though Quarry was still in a wheelchair, Ray offered him roles in a slew of films, starting with **CYCLONE**. "Piece of shit film, but Fred kept me working. We became very fast friends. He and his wife and I were just as close as can be. I'd nicknamed myself 'Uncle Bob' on the sets of Fred's films, so suddenly all the people on the set would call me Uncle Bob, they all thought I was really Fred's uncle. (laughs) 'We'll just put you in a wheelchair,' Fred would tell me. So he hired me to do bits and pieces in films for him. They were nice little bits. He was doing budget movies so, of course, there wasn't an awful lot of money. But by that time I



was three years out of work, what with my heart attack and the beating. I couldn't even get up and down out of my chair, and I had three operations on my knees.

"Looking at my roles for Fred over the years, I think I had a pretty good part in SPIRITS. ALIENATOR was just a bit. Fred said, 'I don't put myself in the movies like Hitchcock, but I'll put you in all of them.' Well, of course, it was like a joke: I'd do three lines in many of his films and then just disappear. The one I really liked was one which Fred didn't direct, but it was because of him that I did the movie. It was called TEENAGE EXORCIST and I played this kooky Irish priest. It was a good part, and at least it let me be funny for a change, let me do comedy, which I really love." Fred Olen Ray's MIND TWISTER was Telly Savalas' last film. "Well, that was a joke, for both Paula Raymond and me, a real Hitchcock appearance thing. See, Paula and I hadn't worked together since 1951, it had been that long. (laughs) Of course, Fred loves to get people like us in these bit parts. Well, back then, Paula was crazy about me, and I was crazy about her. And then all these years later, here we were in this film, these old people, she in curlers and I unshaven for five days, my hair messed up, and in an old, baggy robe. We just came out and did that one little bit in the movie. Telly was a love. I'd worked with him on KOJAK, so we just sat there and reminisced the whole time."

Looking back on his film career of over half a century,



Quarry doesn't deny being typecast. But he also admits to portraying his gallery of villains with both depth and pathos. "Well, if you buy a dog in Hollywood, from then on out you're an animal trainer. Karloff wanted to do other things, but once he played in FRANKENSTEIN he was always typecast. And the same thing happened to me after making COUNT YORGA. But my whole approach to playing horror characters and bad guys is that there's no such thing as somebody who thinks he's bad or rotten. He thinks he's right, that's why he does what he does, immorally or violently. And there's nothing wrong with him thinking he's right. I mean, I don't shoot you because I'm wrong and you're right, I shoot you because I'm right and you're wrong. Just like that guy who blew up everybody in Waco, Texas...he thought he was right. Jim Jones thought he was right when he killed all those people. There was nothing villainous about what he thought he was doing. If he walked around going, (in affected Bela Lugosi voice) 'Come to my home,' I mean, who the hell would go? So I always tried to play villains like the heroes. Vincent was always playing boogie-man things, overdoing stuff, and I was like, 'Jesus, Vincent, for once just play it straight.' I mean, I played Count Yorga straight, I played Biederbeck straight, I played Deathmaster straight. But Vincent's mannerisms took him over. As an actor you should never allow that to happen. The best villains are the ones who are both protagonist and antagonist."

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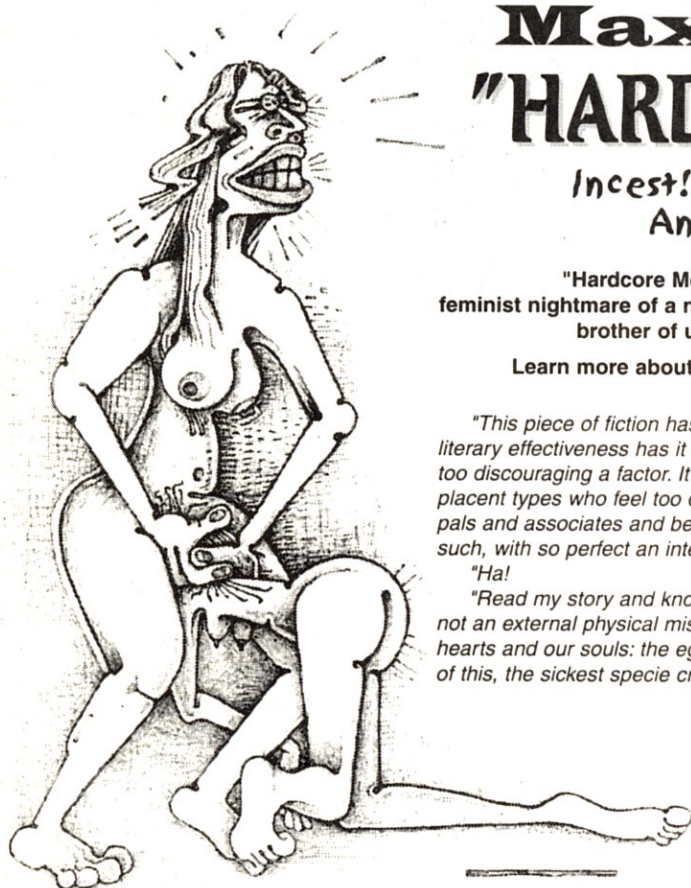
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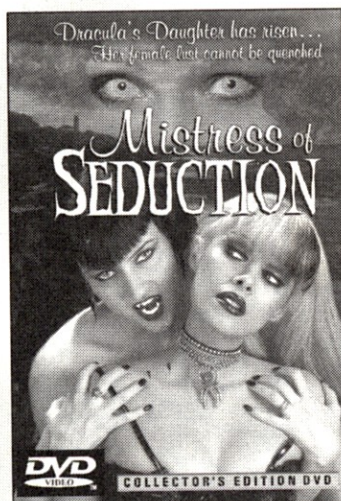
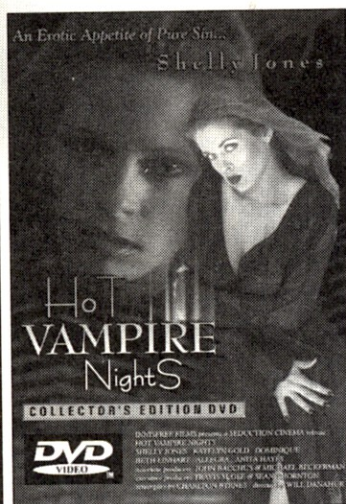
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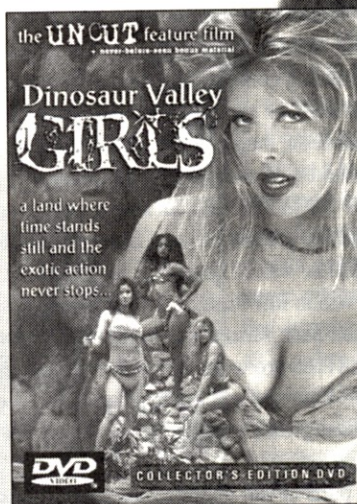
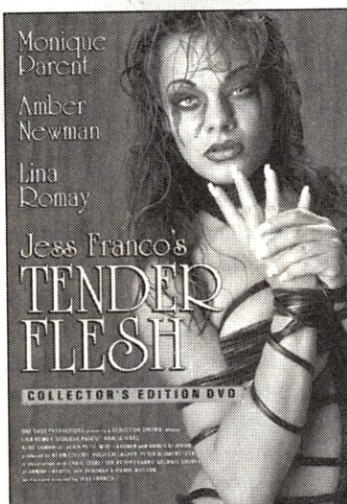
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THE EROTIC WITCH PROJECT

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CARESS OF THE VAMPIRE



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# JULIE STRAIN

Interview by Prof. Fred Hopkins

Julie Strain stands tall among 90s era "scream queens" - literally! Statuesque Julie towers over such diminutive competitors as Linnea Quigley, Brinke Stevens and J.J. North, who all top out at something just over 5'. And maybe it's the air up there, or just a talent for snaring gigs, but Strain, in a mere decade, has appeared in more films than all of the above mentioned ladies put together. Begging the question of how any one human being can log in almost 100 credits between 1990 and the present is the fact that Julie is a one woman manager and marketing agent, having created a web site, CD ROM interactive games, a photo club, coffee mugs, T-shirts, dolls, watches, and a set of Betty Page trading cards (Betty Page 2000, featuring Julie as the naughty 50s pin-up). And what she may lack in dramatic chops, Strain makes up for in raw energy and enthusiasm for her work. Try to imagine producer Sam Katzman as a stunning brunette in black leather, with stiletto heels and massive breasts. I think you're beginning to get the picture!

Julie Ann Strain was born in the inauspicious city of Concord, California in 1962. Over six feet tall by the age of 16, Strain was a skinny high school jock (basketball, track and wrestling). She and her three (shorter) sisters were raised as Mormons. After school, the 6'1" young woman married a body builder. She pumped up her thin body, entered Ms. America body building contests, and did her first modeling for muscle magazines. Strain says she was thrown from a horse in 1987, suffering temporary amnesia, then moved to Hollywood, where she slept on a couch while walking to auditions on La Cienega. That same year *TEENAGE MUTANT NINJA TURTLES* became a syndicated cartoon show. Kevin Eastman had co-created the now famous characters as a comic book (in 84) when he was 22 years old. In Hollywood, Strain's first (tiny) film role was in *REPOSSESSED* (90), an unsuccessful *EXORCIST* spoof with Linda Blair. Meanwhile, New Line's PG rated *TEENAGE MUTANT NINJA TURTLES* broke the record for the most successful indy feature of all time that year and the popular cartoon series moved to CBS. Eastman profited greatly from the movie, the series, and all the toys and merchandising.

In 91, Strain posed for parts of two Playboy features (she was in the May and July issues), then became the June Penthouse Pet Of The Month. Her photos were shot by (famous photographer and porn director) Suze Randall on a Mexican beach (with horses). Strain did extra work in major studio films and worked as a body double for Geena Davis (who is only 6'). She yells at Jim Morrison (Val Kilmer) during a surrealistic version of "Light My Fire" in *THE DOORS*. While in *DOUBLE IMPACT*, star Jean Claude Van Damme taught her some karate moves. She was a corpse in *OUT FOR JUSTICE* (starring Steven Seagal) and was cut from Warren Beatty's *BUGSY* (91). "I sat with Warren at a nightclub table for hours of filming. After lunch, the make-up people were touching me up and remarked that I didn't look very messed up. I didn't know what they meant, until they told me that Warren usually takes the starlets to his trailer for lunch. He didn't take



me! But Dustin Hoffman and Steven Spielberg hung around the table, so I got to meet them." She also acted in her first two of three "erotic thrillers" directed by porno legend Gregory Dark/Hippolyte (PV #26). She has a restroom sex scene with Martin Hewitt in *CARNAL CRIMES* and a sex scene with Delia Sheppard in *MIRROR IMAGES*. The first Turtle movie sequel was released that year and Eastman bought Heavy Metal magazine, becoming the publisher and editor.

In 92 Strain was featured in a record number of Penthouse tapes, was cut from *WAYNE'S WORLD* and appeared on *HOWARD STERN* helping Pauly Shore promote his *ENCINO MAN*. She experienced anti-tall prejudice in obtaining good roles, despite her outstanding beauty. "A lot of producers gave me a hard time, but I ended up collecting the check at the end of the movie and I laughed at them. I eventually got into a pool of people who kept using me for movies." When Julie's original manager died after her twelfth movie, she went to other agents, but none of them knew what to do with her, so she decided to manage herself. "Why do I need a masseuse to give me a seven hour massage? It's easier to do it myself."

In January, 93 Strain became the Penthouse Pet Of The Year when she was over 30 (most centerfolds tend to be just out of high school). "After I was Pet Of The Year, I started acting in up to 20 films a year." She was in *ENEMY GOLD* and *FIT TO KILL*, the first two of five titles for Andy Sidaris that year. Besides possessing a good shape, a rigorous shooting schedule requires Julie to be in good shape, yet she's no vegetarian. "If I don't get meat, someone will die that day. I love country fried steaks and fatburgers. I also drink three glasses of milk a day. I do exercise though, getting up at 5:30 am to go to the gym. No one ever bothers me. Sometimes I get recognized, but most people in L.A.



wouldn't think I'm anything." **MONEY TO BURN** (93) starred McQueen and Swayze - that's Chad and Don. "I've acted with Chad McQueen (Steve's son), Don Swayze (Patrick's brother), Joe Estevez (brother of Martin Sheen), and Edward Albert (Eddie's son). Many of them are very good, but it's hard for sons and brothers of great actors. If they don't have the same charisma as their dads or brothers, then nothing happens." Putatively based on an H. P. Lovecraft story the original **UNNAMEABLE** (87) was just one more horny college kids in a homicidal house of evil movie. **THE UNNAMEABLE II**, on the other hand, spotlights Julie as a gigantic, flying succubus/goat monster from B-movie hell, who later morphs into a piece of furniture. "I wore three sets of horns and flew on a cable. I had an uncomfortable appliance glued to my face and I lost a couple of chunks of skin." A second Turtle sequel was released in 93, but kids soon decided that the power rangers had become more important.

In 94 she was in **SORCERESS** and **VICTIM OF DESIRE**, the first two of her five movies directed by Jim Wynorski. **SORCERESS** stars Edward Albert Jr. as a henpecked attorney who's about to be made partner in his snooty Beverly Hills law firm. Trouble is, occult practitioner Julie is married to one of Edward's associates and she does a voodoo hex ritual on Edward's picture, causing Albert and his social climbing wife (Linda Blair) to drive their car off a cliff. Besides featuring a reverse **STEPFORD WIVES** theme (the attorney husbands are the soulless monks in this one), **SORCERESS** firmly established Julie as the sexy female avenger. "I started out playing extra roles and ended up creating a niche - the big bad bitch with a machine gun. You get categorized into B movies. I don't mind. What am I going to do - play Robert Redford's wife?" That same year, young millionaire Eastman met Strain when she was signing autographs at Golden Apple Comics in L.A. They married the next year. The 1998 documentary on exploitation movies, **SOME NUDITY REQUIRED**, includes footage of their meeting and their wedding at Martha's Vineyard. Sometime after becoming Mrs. Eastman, her tall thin body became 40 3/4 D - 27 1/2 - 38 1/2. Cowabunga!

Although now rich, Strain never stops working. She has posed for many photographers and artists, and has been in and on the cover of many magazines. For one cover she posed with (the late) singer Michael Hutchence for Helmut Newton. She has been featured in many issues of *Scream Queens*, *Femme Fatales*, *Celebrity Skin*, and *Celebrity Sleuth* (which she sends "private shots" to). Fans can buy Julie Strain model kits, trading cards, photos and videos. She continues to be fea-

tured in direct to video features. In 96 she played Willow Black, head of a clandestine American spy organization called L.E.T.H.A.L. in Andy Sidaris' **DAY OF THE WARRIOR** (96) and returned in a sequel (**L.E.T.H.A.L. LADIES**). Sidaris (a good friend of Regis Philbin) found fortune and fame in the early 80s video and cable boom by pioneering an explosive, action packed directorial style combining liberal doses of cleavage and sex, without stopping the action long enough to take anything very seriously. He's essentially still making the same movies today, only with bigger explosions and bigger breasts. Who among us will be

the first to say that he hasn't turned on HBO at about 11 on a Saturday night and not succumbed to the guilty pleasures of such delicious and entertaining, if not memorable, cinematic junk food?

Julie Strain is also a photographer, taking glamour shots of various centerfolds, actresses, and porn stars. "I shoot models for *Femme Fatale* and *Playboy*. I shot *Playboy* models Devin Vasquez, Noria Davis and Julie Kate Smith. I also do photography for their web sites." Heavy Metal published Strain's photo book (*It's Only Art If It's Well Hung*), her autobiography (*Six Foot One And Worth The Climb*) and, in 96, the photo book *Sex Symbol Dynasty*, featuring Strain, "scream queens" Monique Gabrielle and Linnea Quigley, former *UP ALL NIGHT* hostess Rhonda Shear and former *PRICE IS RIGHT* hostess Dian Parkinson. Purrfect Productions was formed to market photos, posters, Strain's books and the many plotless hour long (usually) all female sex video tapes featuring Strain and/or various scream queens and porn starlets in various combinations or alone. One of Julie's first starring roles is in **THE LAST ROAD** (97), a low budget weeper about the life of a race car driver, casted by former *Playmate* Debra Jo Fondren (who is now a puppeteer). "In the movie, I get to drive my own pick-up, which has purple and blue flame decals, and I cry a lot. It's shown frequently on cable." A while ago,

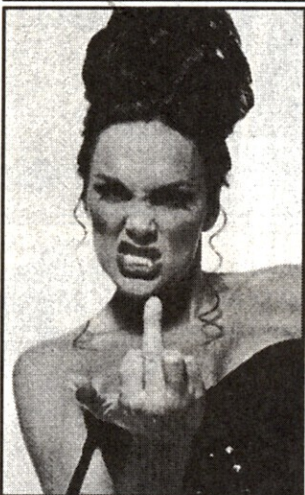
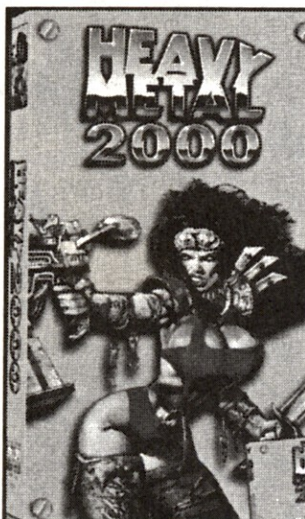
Showtime had a "Pick a Julie Flick" contest and **THE LAST ROAD** won. She also plays Judge Julie on *Playboy TV's SEX COURT*. As a scantily clad jurist, Julie hands down rulings resolving disputes between philandering spouses and litigious lap dancers. Don't forget your briefs when she asks you to approach the bench!

I still do cameo roles in big pictures, but in A- movies, you have to commit to going all over the world and jerking around in every country so that they buy the movie. I'd rather be making a movie. The quality of life on the set is pretty heavy, but I can come and go, and head-butt people when I get home. Troma films a movie in three weeks and shoots my part in seven days. In **TERROR FIRMER** I run down the





90 **REPOSSESSED** (Live)  
 91 **PENTHOUSE CENTERFOLD: JULIE STRAIN**  
 (Penthouse)  
**SEXY LINGERIE 3** (Penthouse)  
**CARNAL CRIMES** (Magnum)  
**MIRROR IMAGES** (Academy)  
**DOUBLE IMPACT** (RCA)  
**SUNSET HEAT** (New Line)  
**WITCHCRAFT 4** (Academy)  
**EVIL LIVES** (APix)  
**OUT FOR JUSTICE** (Warner)  
**THE DOORS** (Live)  
**HOT SHOTS!** (Fox)  
**THE LAST BOY SCOUT** (Warner)  
**THELMA AND LOUISE** (MGM)  
 92 **PENTHOUSE: PET OF THE YEAR**  
**PLAYHOUSE 1992, PENTHOUSE:**  
**FAST CARS, FANTASY WOMEN,**  
**PENTHOUSE: SATIN AND LACE -**  
**AN EROTIC HISTORY OF LIN-**  
**GERIE, PENTHOUSE: SATIN AND**  
**LACE 2, PENTHOUSE: READY TO**  
**RIDE, SEXY LINGERIE 4** (all  
 Penthouse)  
**NIGHT RHYTHM** (Imperial)  
**PSYCHO COP 2** (Col.)  
**THE UNNAMEABLE 2** (Prism)  
**BLONDE HEAVEN** (Torchlight)  
**BAD LOVE**  
**LOVE IS LIKE THAT**  
**AMBITIOUS DESIRE**  
**KUFFS**  
**RUBY** (Col.)  
 93 **BUCK NAKED LINE DANCING**  
**PENTHOUSE INTERACTIVE VIR-**  
**TUAL SHOOT** (CD ROM)  
**THE PENTHOUSE ALL-PET**  
**WORKOUT** (Penthouse)  
**PENTHOUSE FORUM LETTERS**  
**VOL. 1** (Penthouse)  
**BIKINI SQUAD**  
**ENEMY GOLD** (Prism)  
**FIT TO KILL** (Columbia)  
**FUTURE SHOCK** (Hemdale)  
**LOVE BITES**  
**VIRTUAL PHOTO SHOOT**  
 94 **PENTHOUSE PET OF THE YEAR WINNERS**  
**1993** (Penthouse)  
**PENTHOUSE PARTY WITH THE PETS**  
 (Penthouse)  
**HOT BODY VIDEO MAGAZINE**  
**THE DALLAS CONNECTION**  
**MARRIED PEOPLE, SINGLE SEX 2**  
**MONEY TO BURN** (New Line)  
**PLAY TIME**



**SORCERESS** (Triboro)  
**VICTIM OF DESIRE**  
**BEVERLY HILLS COP 3** (Par.)  
**NAKED GUN 33 1/3** (Par)  
 95 **PENTHOUSE: BEHIND THE SCENES**  
 (Penthouse)  
**DARK SECRETS**  
**VIRTUAL DESIRE**  
**MIDNIGHT CONFESSIONS**  
**MOSAIC PROJECT**  
**BIKINI HOTEL**  
**RED LINE**  
**JOHNNY MNEMONIC** interactive game  
 96 **PLAYBOYS RISING STARS AND SEXY**  
**STARLETS** (Pboy)  
**HEIDI'S HOUSE** (CD ROM)  
**BIMBO MOVIE BASH** (Full Moon)  
**DAY OF THE WARRIOR**  
**BUSTED**  
**SORCERESS 2**  
**THRUST**  
**VICTIM OF DESIRE**  
**BAD GIRLS**  
**JULIE: A CELEBRITY PHOTO SHOOT,**  
**BIG JULIE AND LITTLE JULIE, THE**  
**MAKING OF IT'S ONLY ART...,**  
**CAUGHT IN THE ACT, CENTERFOLD**  
**TREASURES, SIRENS, UNRE-**  
**STRAINED, THE WOMEN BEHIND**  
**THE DYNASTY** (all Purrfect Pro.)  
 97 **THE LAST ROAD**  
**LETHAL SEDUCTION**  
**ROCK AND ROLL COPS**  
 98 **SEX COURT** (Playboy TV)  
**L.E.T.H.A.L. LADIES (RETURN TO SAV-**  
**AGE BEACH)**  
**ARMAGEDDON BOULEVARD**  
**GUNS OF EL CHUPACABRA**  
**SOME NUDITY REQUIRED**  
**LINGERIE KICKBOXER**  
**BLOODTHIRSTY**  
**MASSEUSE 3**  
 99 **TERROR FIRMER** (Troma)  
**THE ROWDY GIRLS**  
**VAMPIRE CHILD**  
**RIDE WITH THE DEVIL**  
 00 **HEAVY METAL 2000** (Col/Tri Star)  
**THE BARE WENCH PROJECT**  
**THE INDEPENDENT**  
**MILLENNIUM QUEEN**  
**TOXIC AVENGER 4**  
**DEVLIN'S BAREFOOT INITIATION**

Also on HOWARD STERN, BAYWATCH, JOE BOB  
 BRIGGS, USA UP ALL NIGHT, THE VIEW



street in New York naked. They took the film to Sundance, but I couldn't go with them, so Troma hired three guys to wear wigs and run down the street yelling 'Julie Strain rules!' After working for Gregory Dark, Andy Sidaris, Jim Wynorski, Fred Olen Ray, producer Roger Corman, Full Moon, and Troma, Strain has also started to act (sometimes with Eastman) in a series of features by Donald Jackson (of HELL COMES TO FROGTOWN and the ROLLER BLADE series fame). She plays Queen B in ARMAGEDDON BOULEVARD and GUNS OF EL CHUPACABRA. Both also co-star ubiquitous B-movie legend Conrad Brooks. In 99 Julie's younger sister, former Miss Idaho Teen USA Kristi Strain, posed naked (in the snow) for Celebrity Sleuth, so she'll probably be in movies soon too. After much advance hype, the animated HEAVY METAL 2000, produced by Eastman, debuted on the Starz cable channel, then was released on tape. It features the image and voice of Strain. THE INDEPENDENT, directed by Steve (VEGAS VACATION) Kessler features Julie as Ms. Kevorkian, a nurse with a submachine gun.

On a recent THE LIST program on VHI, four celebrities were asked to list their favorite rock band of all time. "I listed Poison as my favorite. Someone listed Kiss, and somebody else chose that guy from Led Zeppelin." She'll also be on HOWARD STERN again. "I'm scheduled to appear soon with The Insane Clown Posse. They're actually

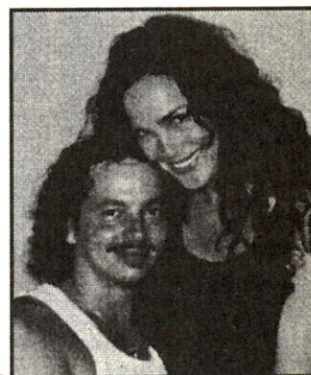


under her lace garter belt. "I've done everything. No movie's a bad movie to me. As long as they feed me and don't kill me with 20 hour days, they're all good movies!"

Purrfect Productions is at Box 430 Newbury Park, CA 91320. Julie Strain's web site is - [www.julies-train.com](http://www.julies-train.com).

normal, sweet, humble guys." (They were the first group kicked off Walt Disney Records). "I've appeared on Stern's show before, so I'm not afraid of him. When the radio's on, Stern's a showman, but when the radio's off, he's asking for my autograph. He's like a 12 year old kid and not nearly as perverted as he pretends to be. He can spank my ass anytime. As a model, I'm included in photographer Helmut Newton's new book Sumo, with three pictures that he took of me. It's one of the largest books ever published. It's so heavy that it comes with its own table!" Looking nowhere near her age (38), Strain is going into the

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Julie with Kevin

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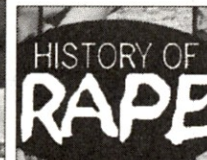
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**ANGELS IN DISTRESS**-Vicious Mistress Candice/George Payne. AV01



**BIZARRE STYLES**-A. Sprinkle/V. Del Rio-G. Showers, F/F. AV02



**DOMINATRIX WITHOUT MERCY**-Vanessa. Del Rio S/M. AV17



**KNEEL BEFORE ME**-George Payne, Annie Sprinkle. AV06



**MANHATTEN MISTRESS**-Joe Davian directs Erica Boyer. AV22



**MASCARA**-Lisa Deleew, Mistress Candice. Roberta Findlay directs. AV23



**ORIENTAL TECHNIQUES OF PAIN & PLEASURE**-Annie Sprinkle/Mistress Candice. AV07



**TAMING OF REBECCA**-Incest, Golden Showers, Piercing. AV13



**WICKED SCHOOLGIRLS**-Little Velvet Summers/toilet. AV14



**PRISONER OF PLEASURE**-Long Jeanne Silver does sick specialty. AV10

## ROUGHIE FEATURES



**ABDUCTION OF LORELEI**-Serena cola bottle violation. XF100



**ANYONE BUT MY HUSBAND**-C.J. Laing F/F-rare uncut version (fair quality.) XF188



**CLIMAX OF BLUE POWER**-cop impersonator debases hookers. XF101



**FORCED ENTRY**-Vietnam vet rape rampage. XF25



**HER NAME WAS LISA**-Vanessa Del Rio, Samantha Fox. XF189



**FEMMES DE SADE**-Alex De Renzy's San Francisco epic. XF97



**DEFIANCE**-Teenage inmate defiled. XF14





**HOT SUMMER IN THE CITY**-Black militants defile lily-white virgin. XF29



**INVITATION-XXX** version of Bob Cresse's INVITATION TO RUIN-1st time on video! XF190



**TONGUE**-Brigitte Maier in XXX black actioner. XF70



**WATERPOWER**-Enema bandit in NYC. XF118



**WOMEN'S TORMENT**-A Roberta Findlay directs! Female murder spree. XF119



**MARIANNE BOUQUET**-T Janine Reynaud does hardcore. XF202



**SWEET TASTE OF HONEY**-Max Pecos' S/M epic. XF208



**THE IMAGE**-uncut version of Radley Metzger's Punishment of Anne. XF204



**INTRUSION**-Kim Pope in rape exploiter. XF108



**LITTLE ORPHAN DUSTY**-John Holmes in F/F sleazefest! XF99



**JOY aka SEX CRAZY**-young Sharon Mitchell is female rapist. William Lustig directs. XF33



**LOVE SLAVES**-Another hardcore sickie from Bob Cresse. XF110



**MIDNIGHT HEAT**-Jamie Gillis/hitman in hardcore film noir. XF191



**TEENAGE SEX KITTEN**-Rene Bond ravaged by hillbilly retards. XF66



**SUBMISSION OF SERENA**-Jamis Gillis & Serena XXX! XF192



**SHARON**-Zebedy Colt reprimands daughter Jean Jennings. XF113



**TIFFANY MINX**-Murder obsessions from Roberta Findlay! XF193



**SEX WISH**-Zebedy colt lunatic rough sex/murder. XF56



**LONG JEANNE SILVER**-Female amputee/uncut version. XF109

## SATANIC SICKIES



**ALL THE DEVIL'S ANGELS**-Psychiatrist's cult asylum. XF195



**ANGEL ABOVE, DEVIL BELOW**-Rene Bond/possessed pussy. XF196



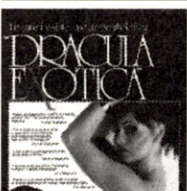
**BLUE VOODOO**-Serena, Vanessa Del Rio sex magick/infantism. XF197



**DEVIL INSIDE HER**-Annie Sprinkle in crazed G/S rituals. XF15



**DEVIL'S PLAYGROUND**-Lucifer seduces nymphettes. XF198



**DRACULA EXOTICA**-Vanessa Del Rio in necromanaical thriller. XF199

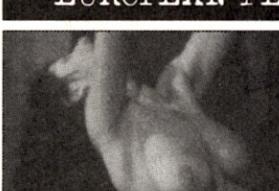


**LUST AT FIRST BITE**-a.k.a DRACULA SUCKS-Seka, Serena, Kay Parker. XF200



**HARDGORE**-Teen terrorized by hospital death cult/ necrophilia/castrations. XF26

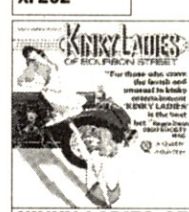
## EUROPEAN FEATURES



**SEDUCTION OF AMY**-a.k.a PHANTASMES-Jean Rollin directs. XF207



**FELINES, THE**-Jess Franco star Janine Reynaud does hardcore. XF201



**KINKY LADIES OF BOURBON STREET**-Frenchman Frederic Lansac's horrific classic. XF203



**PENETRATION**-a.k.a. FRENCH BLUE -Lasse Braun/Bridgette Maier. XF46



**SENSATIONAL JANINE**-Virgin Orphan/Patricia Rhomborg. XF209



**PUSSY TALK**-Frenchman Frederic Lansac directs Penelope Lamour. XF205



**SENSATIONS**-Lasse Braun/Bridgette Maier. XF206



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# Upbeat

**Cleveland**, Ohio has been known to some as a city that broke many music acts and hit records over the years. Some people have written about the various AM and FM radio stations and their DJs (including Alan Freed), but little has been written about one of the main reasons Cleveland was once important to many acts - THE UPBEAT SHOW (aka THE BIG 5 SHOW), which was on TV for over six years. At its height, the syndicated UPBEAT! was seen by more people than any local music show and by as many people as many national network shows. In its time, UPBEAT! booked more musical acts on TV than any other show! The only comparable shows that might have lasted as long as were MEMPHIS TALENT PARTY and Detroit's TEEN TOWN (aka SWINGIN' TIME), but they did not reach as many markets.

AMERICAN BANDSTAND is much more famous and ran much longer, but it was a dance program, often with only one name guest per show. Many local TV music shows copied its format. ED SULLIVAN is remembered for important early appearances by Elvis and The Beatles, but it was a variety show for the whole family. Teen appeal rock/pop acts were actually a very small percentage of the line up. SHINDIG and HULLABALOO were rare network prime time rock and roll shows, but only lasted about two years each. Only the biggest crossover black acts made it to TV. You could see big band singers and some jazz greats, Nat King Cole, Johnny Mathis, and later on, the top Motown acts and even James Brown on SULLIVAN, but you would not see Ray Charles, Little Richard or Chuck Berry on Network TV during their prime and you would not see most blues, R+B or funk greats at all. Many black artists and garage bands were only seen on shows like UPBEAT!

For this feature I interviewed Harry Spero. His father, the late Herman Spero, developed and produced UPBEAT! and Harry grew up taking for granted that he would see and meet the biggest stars in show business every week. Harry later moved to NYC where he worked for Don Kirshner and created the infamous Crazy Eddie TV commercials (!). He's written over 600 songs and currently has a band called Loaded, with a debut CD out. Ann Arbor resident, DJ, and music archivist Frank Uhle already knew many 60s Detroit area band members, so he called Rudy (Question Mark) Martinez and members of The Rationals for their memories of being on UPBEAT!

Let's back up a bit. On Jan. 18, 1964 the first Beatles U.S. hit ("I Wanna Hold Your Hand") went to #1, less than two months after

Kennedy was shot in Dallas. On Feb. 8, the then weekly Saturday afternoon AMERICAN BANDSTAND (ABC), broadcast from Philadelphia since 1952 (!), moved to Hollywood. A day later 73 million people watched The Beatles on ED SULLIVAN (CBS) for the first time. On Feb. 15 the Dave Clark Five's first U.S. hit ("Glad All Over") went to #6 and the British Invasion was in full swing. On June 13 The Rolling Stones (who hadn't cracked the U.S. top 40 yet) made their first U.S. network TV appearance on HOLLYWOOD PALACE, ABC's then new rival to ED SULLIVAN. Dean Martin was the disapproving guest host. On June 18 The Stones were on THE MIKE DOUGLAS SHOW, which was still broadcast from Cleveland. Douglas was a friend of the Spero family. "He was at my Bar Mitzvah." On Aug. 8 the first Animals U.S. hit ("House Of The Rising Sun") hit #1, and three days later A HARD DAY'S NIGHT opened in NYC. This was the perfect time to debut a new kind of music show. THE BIG FIVE SHOW made its debut at 5 on 5 (ABC affiliate WEWS) on Aug. 15, 1964. Channel 5, by the way, was known at the time for Captain Penny (who showed LITTLE RASCALS and OUR GANG shorts), Dorothy Fuldheim (who Ghoullardi later made fun of), and THE GENE CARROLL SHOW (an amateur hour).



*Herman Spero greets Chuck Berry*

Herman Spero had been around in the early world of television. "He's originally from Cleveland. He was part of a theater group in the 40s. He was a DJ for a little bit in the Army. He worked with Bob Hope who became a friend of his. I met Hope several times throughout the years. My dad had done some things (on TV) as early as the late 40s. He brought boxing to Cleveland in the late 40s. He had done some kid shows and he did the long running POLKA VARIETIES. It lasted like 25 years. He created it and he produced it. It was syndicated throughout Ohio. All the biggies were on the show. He created stars with that show, it was one of the only outlets that they had." Spero produced the popular weekly show

every Sunday afternoon on Channel 5 since 1957. It had started as THE FRANKIE YANKOVITC SHOW. If you remember the Schmenge Brothers on SCTV, you have a pretty good idea what the show was like. WEWS, downtown at 3001 Euclid Ave., was a Scripps-Howard station. Founder William Scripps also owned the daily Cleveland Press (which my father worked for for 35 years).

Cheerful young Canadian Don Webster (from Hamilton, Ontario) had come to Cleveland to host the QUICK AS A WINK game show. It only lasted 13 weeks (opposite MIKE DOUGLAS) but meanwhile he was picked to host THE BIG FIVE SHOW. In the early days he had co-hosts from WHK radio. R + B group Dave C. And The Sharptones were the house band. They started each show with a great, very fast instrumental with shouts of "Hey let's go with THE BIG FIVE SHOW!" This instrumental was later copied by The Rationals who played it live in Detroit! Early shows had a live on screen audience. During each program intro, kids in the studio audience, mostly girls, some black, clapped and swayed to the music, then all cheered loudly. "They were junior high to high school kids. They later did away with the audi-



ence." The one hour BIG FIVE SHOW was on every Saturday afternoon (no repeats!) featuring 7 to 8 name acts. Some were local, but many of the national acts also played at Leo's Casino (a jazz and R+B club at E. 60th and Euclid), La Cave (a folk and rock club at E. 105th and Euclid), or the suburban teen clubs that cropped up in the mid 60s while they were in the Cleveland area. "They came in to do UPBEAT! and they timed it to do Leo's or La Cave the same week and they played the local teen clubs like the Chagrin Armory or The Mentor Hullabaloo. My dad was part of another generation, but he was involved with something my friends wished their parents had been involved in. Early on he booked the acts, then he had a talent guy named Walt Masky." - The show always had dancers and star choreographers, featured in filler numbers and sometimes dancing around the stars. "The first one was Dick Blake with his blonde pompadour. Jeff Kutash later went to Vegas and made it big there. They were good choreographers. Everything was done on the fly. The sets were built, created, that day. Sometimes the next set would be an upside down version of what the previous set was. UPBEAT! dancers were local high school girls who auditioned."

The various house bands (there were at least four over the years) played the opening theme, backed the dancers and occasionally were featured doing instrumentals. Bands usually lip synched to their hits (as on most other shows) but others played live. "It was a mixture. Some played to what's commonly known as TV tracks, where they take out everything but the lead vocals. You see that on variety shows everywhere, up to today." This leads to unique versions of songs. Soul greats like Otis Redding, Joe Tex, and James Brown usually played live with full bands. "There were a lot of bands that played live on UPBEAT!, a lot more than you'd think. So much of the business was not run by the bands, and the labels wanted them to present themselves the best way that they possibly can and the best way is to mime to the record. They rehearse for camera cropping. They'd rehearse (a song) once or twice."

On Sept. 15, a month after THE BIG FIVE SHOW debuted, The Beatles played the Cleveland Public Auditorium as part of their first U.S. tour. When fans jumped up on the stage, local police stopped the concert in the middle of a song, creating local headlines. Don Webster

(who had already interviewed the Beatles in Toronto) interviewed Lennon and Harrison at the WHK sponsored press conference. The interview was aired on THE BIG FIVE SHOW. Jane Scott also inter-

viewed them and started covering rock and roll for the daily Plain Dealer (she still does!). "My father brought the Beatles to Cleveland. My dad was a major mover and shaker in the whole entertainment world. He had promoted concerts throughout his career." One day later SHINDIG debuted on ABC primetime, produced by the British Jack Good. On Sept. 29 the first U.S. Kinks hit ("You Really Got Me") went to #7. On Oct. 25 The Stones were on ED SULLIVAN for the first time. On Nov. 3 they played at Cleveland's Public Auditorium. On Nov. 14, THE T.A.M.I. SHOW opened in L.A. Other music shows that debuted in 64 included TOP OF THE POPS (in England), the West Coast LLOYD THAXTON SHOW (also syndicated), and in the NYC area, CLAY COLE'S DISK-O-TEK. 1964 was also the peak year for old horror movie mania and a year when many people first became aware of the war in Viet Nam.

1965 was a year of war, riots and constant changes. It was also the best year ever for rock and roll music on TV. On Jan. 12, HULLABALOO became NBC's rival to SHINDIG. HULLABALOO, which was sometimes in color, had adult appeal celebrity guest hosts, just like HOLLY-

WOOD PALACE from the same producers. The show is well known today thanks to MPI released tapes. Just when everybody had gotten used to the British beat sound, the music mutated (thanks to politics, technology and drugs), and improved at a hyper fast rate. That Spring saw the first U.S. hits by The Who ("I Can't Explain" a low #93 on March 27), Dylan ("Subterranean Homesick Blues" - #39 on April 4), The Byrds ("Mr Tambourine Man" - #1 on May 15), and The Yardbirds ("For Your Love" - #6 on May 15). In April THE BIG FIVE SHOW became UPBEAT! and the opening changed to an excited announcer going: "Hey let's go with the UPBEAT! SHOW! It's time for UPBEAT! One full

hour of contemporary music bursting with surprises and fun! And now here's our star studded roster of talent...(lists 10 acts and regulars)" - all to the same driving repetitive dance instrumental. In June, Dick Clark's WHERE THE ACTION IS debuted on ABC and was on every



*Dave C and The Sharptones, Don Webster with The Beatles, and Jeff Kutash and the UPBEAT! dancers.*



weekday afternoon for two years. Other shows changed too. Dick Clark's show became NEW AMERICAN BANDSTAND 65 and THE MIKE DOUGLAS SHOW moved to Philadelphia. HELP! opened in Chicago on Aug. 9, THE BEATLES (ABC) Saturday morning cartoon show debuted on Sept. 25 and by Oct. 21, "Eve Of Destruction" by Barry McGuire reached #1. New syndicated shows, all from the West Coast, were HOLLYWOOD A GO GO, SHIVAREE, SHEBANG and 9th ST. WEST.

Many local Cleveland area bands had their first (or only) TV exposure on UPBEAT! "In the earlier years any local band with a single could get on, later it was more national acts." The U.S. government stopped many English groups from staying in or even coming to America at the time. "It was a huge problem. I didn't realize it until after it was all over. Many groups didn't come to the Midwest because of the Visa problem, most prominently was the Kinks. It hurt them tremendously, all they had was hit records. They played New York and they played L.A. and that was it."

1966 was a year of more war, riots, and protests, garage rock and the first videos from The Beatles, The Stones and others. It was the biggest year for Cleveland's The Outsiders (on Capitol), who had debuted on UPBEAT! They had four top 40 hits. Cleveland lost Ghouardi when Ernie (Ghouardi) Anderson left for Hollywood and although the music was excellent, many things in the pop world began to go wrong. On Jan. 8, SHINDIG was cancelled. On Feb. 5, "The Ballad Of The Green Berets" by Sgt. Barry Sadler reached #1. On March 4, Lennon made his "bigger than Jesus" statement.

Meanwhile, in April, UPBEAT! was syndicated "in over 20 major markets around the country." On June 15, The Beatles' "butcher cover" was withdrawn. On July 28, The Stones performed their last concert in the U.S.A. (until 1969) and the last U.S. concert with Brian Jones. On July 29, Dylan was in a motorcycle crash (and wasn't seen in public until Jan. 68). On July 31, Lennon's Jesus quote was published in American Dateline magazine and Beatles records were burned in Alabama. On Aug. 14, The Beatles played at The Cleveland Stadium. The concert was stopped during "Day Tripper" and held up for a half hour when "2,500 of the 20,000" fans invaded the Cleveland Indians baseball field. The group's last show was at Candlestick Park in S.F. on Aug. 29. HULLABALOO was cancelled that month. The Monkees' "Last Train To Clarksville" reached #1 on Sept. 10, and two days later THE MONKEES debuted on NBC. In England, READY STEADY GO, on BBC since 63, was cancelled. By this time UPBEAT! had already outlasted most of its rivals. It switched to color and grew in syndication, eventually reaching as many as 100 (!) markets. Some special shows were filmed outdoors at Cedar Point amuse-

ment park in Sandusky, Ohio. Local DJs were no longer acceptable as guest hosts, so popular singers like Gene Pitney, Bobby Goldsboro, and Bobby Sherman were all co-hosts several times.

1967 was more war, riots, protests, and the year the media discovered hippies. There were no Beatles, Dylan or Stones shows (except for a few by The Stones in Europe) and most of the TV rock shows were gone. On Jan. 14, The Human Be-In took place in S.F. On Feb. 5, THE SMOTHERS BROTHERS COMEDY HOUR debuted (on CBS) and was one new place to see good bands once in a while. In May, McCartney said he used LSD. The Monterey Pop Festival opened on June 16. On Aug. 27, Beatles manager Brian Epstein died. On Sept. 9, AMERICAN BANDSTAND finally changed to color. On December 10, Otis Redding made his last appearance anywhere, on UPBEAT! He did

"Respect" and "Try A Little Tenderness," and as the credits began to roll, "Knock on Wood" with Mitch Ryder. He and most of his backup band The Bar-Kays died later that night on the way to Wisconsin. He was 26 years old. The year ended with the BBC debut of MAGICAL MYSTERY TOUR on Dec. 26. Nobody bothered to air it in America. Like top 40 radio at it's best, UPBEAT! featured rock, R+B, MOR acts, and even some jazz. "Louis Armstrong, Joe Harnell, Cannonball Adderley, a lot of it was part of the Leo's Casino hookup. And folk rock acts, Barry McGuire, Norma Tanega, Ian And Sylvia, and Buffy Ste. Marie. Cleveland had an underground post beatnik scene." In 67 some of the larger markets that UPBEAT! was aired in were Baltimore (WMET), D.C. (WTOP), Boston (WSBK), Philadelphia (WPHL), Detroit (WKBD), Chicago (WFLD), NYC (WNEW), and L.A. (KTLA).

1968 saw still more war, riots, protests, plus rock festivals, the Democratic Convention in Chicago, assassinations, and the new movie rating system. The Stones played one show (an NME poll winners concert), and Dylan played one (a Woody Guthrie Memorial concert). Several new rock shows (HAPPENING 68 and SHOWCASE 68) came and went and even THE MONKEES was

cancelled. In Oct. NIGHT OF THE LIVING DEAD debuted in Pittsburg. On Dec. 3 the ELVIS NBC special was on. On Dec. 11 the ROLLING STONES ROCK AND ROLL CIRCUS was filmed but not aired. By this time free-form FM radio "underground" programs were luring listeners from the traditional top 40 AM stations which became more and more aimed at younger kids. "The AM stations became (filled with) one hit wonders, and they all played UPBEAT!" UPBEAT! featured the best groups who were played on AM stations, FM stations, and even some from country stations. "There were a few country acts, most were crossover acts. Cleveland was not a country market (then). My



Webster with the McCoy's. The GTO's



father also did some country TV specials."

1969 was more war, riots, and protests, plus Nixon, EASY RIDER, Chappaquiddick, Manson, and a man on the Moon. It was the peak year for rock festivals, from Woodstock to Altamont. It was the end for Brian Jones, and a return for Elvis (in Vegas). The Archies' "Sugar Sugar" went to #1. The Beatles played for the last time (on a rooftop), Paul was rumored to be dead and John recorded "Cold Turkey" and showed the world his penis. Some new TV shows, all short lived, were THIS IS TOM JONES (NBC), THE JOHNNY CASH SHOW and THE MUSIC SCENE (both ABC), and PLAYBOY AFTER DARK (syndicated). The only new show to last was HEE-HAW (CBS, then syndicated) which was on until 1992! The intro for UPBEAT! was changed to: "Rock Sounds, Soul Sounds, Country Sounds, Heavy Sounds. In America's top contemporary music show - UPBEAT! One full hour of the top stars who make the top hits. And now here's the popular host of UPBEAT! - Don Webster!" By this time there was new theme music and Webster was wearing Nehru jackets. A promo boasted that UPBEAT! is now "in over 80 markets."

1970 was (yes) even more war, riots, and protests, more famous rock star deaths, the end of rock festivals, and the Chicago 7 trial. The last Beatles U.S. hit was the long and boring "Long And Winding Road" which went to #1. THE PARTRIDGE FAMILY debuted on ABC and on Dec. 21, Elvis met Nixon in the White House. It was the last full year for UPBEAT! and HOLLYWOOD PALACE was cancelled. NBC shocked unsuspecting viewers by airing the MIDSUMMER NIGHT'S ROCK CONCERT special, featuring Alice Cooper and The Stooges. The only regular bright spot for music on TV was a new local Chicago show, SOUL TRAIN. Harry Spero's older brother David is well known to Cleveland FM radio listeners. "He was talent coordinator at the end of UPBEAT! David was with WRCN, the first underground (radio) station, then WMMS. He's been a personal manager for the past 10 -15 years. He manages The Michael Stanley Band and Joe Walsh, he manges Eric Carmen now, and he does projects with Ringo Starr."

In 1971, as the war dragged on, the last great rock singles bands (CCR, and Sly) had their last hits, and James Taylor, Carole King and other singer/songwriters took over top 40 radio along with "Joy To

The World" and worse. Lennon's IMAGINE was the "first video LP." ED SULLIVAN was cancelled and so was UPBEAT!. Welcome to the 70s!

Herman Spero, who moved to New York, died of a heart attack in 1979. He was only 55. Don Webster went on to host other Channel 5 shows, including IT'S ACADEMIC and the nightly weather report and he was even the last host of THE GENE CARROLL SHOW. After Carroll died, his replacements were Ron (Captain Penny) Penfound and Jim Runyan, who both also died young. Webster eventually became the

WEWS station manager. Channel 5 aired a local UPBEAT! special in the mid 90s. Webster finally quit and moved from Cleveland in the late 90s.

## ON UPBEAT!

These are just some of the many acts who appeared on UPBEAT! and some of the songs they performed. While some of these people were on many TV programs, others were ONLY on UPBEAT! Quotes (unless noted) are from Harry Spero. Two UPBEAT! compilation tapes and three entire one hour color shows from 69/70 are available from Peter Abrams (see the small Felix The Cat ad in this and every issue of PV). Performances marked #1 or #2 are available on the two volumes. My hope is that this article might help more UPBEAT! footage surface. If you have memories, corrections or more information about who was on UPBEAT!, please send it along!

Alive And Kicking, The American Breed ("Bend Me, Shape Me" - #2), Paul Anka, The Association, The Band, The Balloon Farm. The Bar-Kays: The original band was on and backed Otis Redding. The revived early Afro look band led by sole plane crash survivor bass player James Alexander returned before they had any new hits, so they did a lip synch to "Soul Finger," wearing black leather vests and wristbands with silver studs. The Baskerville Hounds were a local band whose single "Space Rock" was featured on Ghouliardi. The Beatles were seen in two b/w interview segments featuring John and George. The Jeff Beck Group (with Rod Stewart), Archie Bell And

The Drells did "Tighten Up" (#2). The Drells were a white band except for the drummer plus Bell and two other black dancers. Chuck Berry, The Pete Best Combo, The BlueJays, Tiffany Bolling (!), Booker T. and The MGs. The Box Tops did "The Letter" (#2) "It's a classic clip with a zit marked Alex Chilton. He looked like he was totally out of it. They were on a lot, doing most of their hits." James Brown: "It's A Mans World" (in b/w) and there are silent color rehearsal clips.



*Jerry Lee and B.B.*



"We saw the T.A.M.I. show, then we went and saw him perform in Cleveland and we were the only white people. The six of us, my mom and dad and my brother and sisters. The band never stopped performing, this was a real performance, it was the real deal. We were totally blown away. He was on many times and became a friend of my dad's. He went to his house several times and I remember him describing his clothes closet: 200 pairs of shoes and 150 suits." The Buckingham, Eric Burdon And The (New) Animals ("River Deep, Mountain High" -#2). This is live with future Police member Andy Summers. Jerry Butler performed "Only The Strong Survive" (#2), "Moody Woman," "Heaven Knows," "Western Union Man" and others. Dave C And The Sharptones (the longest lasting of the house bands), Canned Heat, Freddie Cannon, Cashman, Pistilli, And West, Cat, The Chairmen Of The Board, Gene Chandler, Lou Christie. The Classics 4 did "Traces" and "Everyday" (both #2) and were on many times. The Clique, Cold Blood, The Cowsills did "The Rain, The Park.." (#2) without their mom or sister.

James Darren, The Dantes (from Dayton), Dave Dee, Dozy, Beaky, Mick, and Tich - "My dad had made a big deal about it because they were huge in England. They taped several shows and they were going to break them on UPBEAT!, but of course, they never happened." The Spencer David Group (with and without Stevie Winwood), Tyrone Davis, John Denver ("Follow Me"), Jackie DeShannon ("The Weight"), Bill Doggett, Lada Edmunds Jr. (the HULLA-BALOO dancer), Fatwater, Fever Tree, The Fifth Dimension ("They were on many times"). The First Edition (with Kenny Rogers) did "Just Dropped In..." and "Ruby" (both #2). The Flaming Embers (George Clinton produced group), The Flamingoes, Eddie Floyd, The Foundations. The Four Seasons did "Let's Hang On" (b/w) and there's silent color footage of the same performance.

Aretha Franklin - "She was on early on in 1964 before she had hits. It was like 'what are you doing with her on the show, are you doing somebody a favor or something?'" John Fred And The Playboy Band did "Judy In Disguise" (#1). Part of the color clip was shown in negative (a sure fire cheap effect). Frigid Pink did "Sing A Song of Freedom" (#1), The Frost. Funkadelic did "I've Got A Thing" with George Clinton dressed as an Indian and one member in a KKK hood! Webster says Funkadelic "as usual" (!), so the outrageous and controversial "psychedelic soul" band must have been on many times. "I don't remember anything politically explosive on UPBEAT!. I don't recall anything that was censored except for the length of the dancer's skirts." Marvin Gaye and Tammi Terrell did "Ain't No Mountain..."

filmed outside at Expo 67. Jimmy Gilmer And The Fireballs did "Sugar Shack," and "Bottle Of Wine" (both #2). Dizzy Gillespie, Glass House did "I Can't Be You." Bobby Goldsboro did "Honey" (#2), "In The Morning" and many others. He was a frequent co-host. Lesley Gore, The Grasshoppers (a local group with Benjamin Orr later of The Cars). The Grass Roots did "Let's Live For Today" (#1), "Midnight Confessions" (#2), and probably others. R. B. Greaves did "Take A Message To Maria" (#2), The GTOs (formerly Joey And The

Continentials) (early house band). The Guess Who did "American Woman" (a great clip), "Share The Land," "Hang On To Your Life," and "These Eyes" (all on #1). The Happenings, Noel Harrison (he was also a co-host). Wilbert Harrison did "Kansas City" (#2), The Hollies, Eddie Holman. The Ides Of March did "Vehicle" The Impressions were on with and without Curtis Mayfield. One later performance was "Check Out Your Mind." The Iron Butterfly did "In The Time Of Our Lives." Ivan And The Sabres were an early version of The Lemon Pipers from Cincinnati. "They were also on THE GENE CARROLL SHOW (!). Chuck Jackson did "I Don't Want To Cry" live with Jimi Hendrix (!) on guitar. Deon Jackson, Stonewall Jackson, The Jaggerz, The James Gang (from Kent, Ohio) with Joe Walsh. Tommy James And The Shondells - "They were on many times, and did every hit." Jay And The Americans. The Jefferson Airplane did "My Best Friend" and "Somebody To Love." Jim And Jean, John And David, Jon And Robin, Keith (I rode my bike to see him signing autographs at Lamp's Melody Lane record store in Lakewood).

B. B. King did "The Thrill Is Gone." Jonathon King, Tom King And The Starfires (this early house band later became The Outsiders and recorded the Ghoultardi theme song). Terry Knight And The Pack (the future Grand Funk Railroad) were on and Knight, a Detroit/Windsor area CKLW DJ was on

solo and as a guest host. "He was a favorite of my dad's, he was at our house with frequency." Gene Krupa, Jeff Kutash (choreographer), Jim Kveskin And His Jug Band (with Maria Muldaur), Julius LaRosa, Betty LaVette. Brenda Lee did "Johnny One Time" (#2), The Left Banke. The Lemon Pipers did "Green Tambourine" (#1) with a silly merry-go-round setting. The group wanted to be considered a serious band but were typed as "bubblegum." This clip is a rare look at on the air discord as one rebellious band member beats up a stuffed bear! The Lettermen did "Traces"/"Memories." Gary Lewis And The Playboys - "Leon Russell and Carl Radle were Playboys then." Jerry Lewis, Jerry Lee Lewis played live, as always, Little Anthony And The Imperials did "Out Of Sight." The Lovin' Spoonful, Loretta Lynn did "I Wanna Be



*Barry McGuire, Terry Knight, and The Outsiders*



Free."

The McCoys were from the Ohio/Indiana border area. "They were on many times. We came from a Browns Game and they flew into Cleveland, and I was excited about 'Hang On Sloopy.' Last year Rick Derringer came up and jammed with my band." Barry McGuire did "The Eve Of Destruction" and we had to discuss this #1 song in my Jr. High history class. Ed McMahon, Robin McNamara did "Lay A Little Lovin' On Me." Barbara Mandrell did "Do Right Woman," Bobby Martin, Johnny Mathis did "I'll Never Fall In Love Again." Paul Mauriat did "Love Is Blue" (#2). Melanie - "My dad really loved Melanie and said she's going to be huge. He had her on many times." Jim Messina And The Jesters were an excellent surf band who never had a hit. Roger Miller, The Steve Miller Band, The Miracles did "Just A Mirage." The Chad Mitchell Trio were on (with John Denver), The Monkees were on when the group was down to Jones and Dolenz. Mungo Jerry.

Johnny Nash, Nazz (with Todd Rundgren), The New Christy Minstrels, The Nice (with Keith Emerson). Maurice Nystrom was a later choreographer in the early 70s. The 1910 Fruitgum Company did "Indian Giver" (#2) and The Ohio Express were on too. "Those bands played every time they had a hit." The Ohio Players, Okaysions ("I'm a Girl Watcher"), Oliver ("Jean"). The Originals, Tommy Overstreet, Peaches And Herb, The People's Choice (70s house band), Peter And Gordon did "Woman." Gene Pitney did "24 Hours To Tulsa," his last hit "Heartbreaker" (both #1) and many others, and was a frequent co-host. The Platters ("Did You Read My Letter?"), The Pozo Seco Singers, Gary Puckett And The Union Gap (and solo). The Puzzle People, a later house band, was a 7 piece white group with horns, Mike Quatro.

Question Mark And The Mysterians. Question Mark: "We were just on AMERICAN BANDSTAND, and WHERE THE ACTION IS, and UPBEAT!, from Cleveland. That was our first show, in fact UPBEAT! was very interesting because that was in August (66). 96 Tears' was on PaGoGo, that was the first label it was on, and if anybody has that copy it's worth a lot of money. We went to the UPBEAT! station, and we didn't bring our record, because we had just signed with Cameo-Parkway, so we thought they had the record, and when we got to the station they didn't have the record - nope!, so we were with-

out a record, and they'd lipsynch, right?, but we were playing, you know, that weekend in Cleveland, so I said, well, we got our equipment, why don't we just do it live? And so we did it live, we did the long version of 96 Tears,' and 'Midnight Hour.' And they're trying to find the tape right now because somebody might have it. But to have that tape, and that was our first TV ever, you know, debut, and here we're doing a live performance. They got it on tape, and then they said

OK, it was going to be played at a certain time, so we went back to the hotel, and this was our first time we were going to see ourself on TV, so we're there in the hotel, you know, on the floor laying down like that just waiting for the program to come down, and sure enough we saw ourself for the first time, so the tape, if they didn't destroy it or whatever, it's there somewhere, 'cause we were able to look at ourselves back at the hotel, so we know it was taped for one thing. (Interview by Frank Uhle).

Eddie Rambeau did "Concrete And Clay." Otis Redding was on several times. During one 1965 interview, Don Webster holds up the Otis Blue LP and gives a surprising (for the time) editorial statement: "Otis can't say it, but I will, we've got a bone to pick with the record company because he can't seem to get his picture on an album cover." Redding doubles up laughing and co-host Noel Harrison talks about catching Otis' act the previous night at Leo's Casino, "The showplace of the stars." Redding does "I Can't Turn You Loose" (live). His last performance was also on UPBEAT! (see 1967 section above). "Try A Little Tenderness" and his duet with Mitch Ryder is available on tape (#1). Jeannie C. Riley did "Harper Valley PTA" (#2). The Rising Sons (!), who never had an LP or a hit to promote, included both Taj Mahal and Ry Cooder. Tommy Roe did "Dizzy" and probably many others. The Rolling Stones were seen in a b/w interview segment. Webster asks Mick and Charlie about mods and rockers and English dating habits (!). The Rotary Connection (with Minnie Ripperton), Billy J. Royal (on many times), David Ruffin, The Rugbys. John

And Barry Ryan, Mitch Ryder And The Detroit Wheels - "He was on frequently" (and see Otis Redding).

Sam And Dave, Evie Sands, Neil Sedaka. The Bob Seger System, Bob Seger And The Last Heard... "He was on frequently without any (national) hits." Doc Severinson did "Come Together." The Shangri-



*Webster with The Raiders (and Billy Joe Royal), The Four Seasons (and Jane Scott), and The Shangri-las*



las - "They were on several times. The first show I saw was The Shangri-las, Jan and Dean and The Beach Boys, at the Public Auditorium and they were on the show then." Bobby Sherman did "Hey Mr Sun," "Easy Come, Easy Go," and many others. "He was a frequent co-host while he was on SHINDIG and later with hits." Simon and Garfunkel debuted their "Sounds Of Silence" on UPBEAT! in 1965. Joe Simon, Sly And The Family Stone, Connie Smith. O. C. Smith did "Little Green Apples" (#2), Joe South did "Walk A Mile In My Shoes" (#2), and "Games People Play." Spanky And Our Gang, The Spiral Staircase, Spirit did "I've Got A Line On You." Edwin Starr did "War," and "25 Miles" (both #2), Steam. Steppenwolf were on several times. They did "Magic Carpet Ride," "Born To Be Wild" and John Kay says "our music is pretty primitive" (all #1), and "Sookie Sookie" (#2). The Stone Poneys (with Linda Ronstadt), Nat Stuckey.

Norma Tanega, Johnnie Taylor, The Temptations. Joe Tex performed live with a 13 (!) piece band several times. "Skinny Legs" is on tape (#2). B. J. Thomas did "Eyes Of A NY Woman" (#1), and "Hooked On A Feeling" (#2). Rufus Thomas, Three Dog Night did "One" and "Eli's Coming" (both #1). The Tokens, The Troggs, Uriah Heep, Frankie Valli, Leroy Van Dyke, Bobby Vee. The Velvet Underground (!) were on twice. Jamie Klimek (of the group Mirrors) saw them play many times. "In the period April 67 to March 69, The Velvets played Cleveland seven times. After an appearance with The Exploding Plastic Inevitable at Public Hall, they returned 5 times to play at La Cave. In early 67 they did 'Guess I'm Falling In Love' (not on LP) on UPBEAT! with Cale. On Oct. 2, 68, the VU came in for another three day stand. This marked Doug Yule's first public appearance with the band. They played 'Run Run Run' (from the first LP) with different lyrics - live on UPBEAT!."

The Vogues, Dick Wagner and The Bossmen (later The Frost), Jerry Jeff Walker, Jr. Walker And The All Stars - "They were on more than once. Most Motown acts were on, except for the Supremes." We Five, Ian Whitcomb, The Who did "The Seeker" but it was a video clip. - "That was a performance from something, it wasn't from the studio. They were my favorite band." The Wilburn Brothers, Jackie Wilson, Johnny Winter, Stevie Wonder did "For Once In My Life" (#2). Yardbirds (with Jimmy Page) did "Heart Full Of Soul" (#1) which, of course, he didn't even play on. It's a lip synch performance and it's a shame they weren't allowed to do any of the then new Page era material. The Youngbloods, Young-Holt Unlimited.

**BUT WAIT! - THERE'S MORE - THE NUGGETS**

## BANDS

If the first list wasn't impressive for you garage rock fans, check out this one! In 1998 Rhino released the deluxe CD box set version of Nuggets. Some bands that were on UPBEAT! should have been on the Nuggets box and some bands on Nuggets, not listed here were probably on UPBEAT! Here are bands from that essential compilation that definitely appeared on UPBEAT!

The Amboy Dukes (with Ted Nugent) - "Journey To The Center Of The Mind" (#1) The Barbarians - "I remember them. They did both songs, 'Are You A Boy..' and 'Moulty' The Beau Brummels The Blues Magoos - "I saw them two or three times at La Cave and they always came down to the show. My dad loved them. They were very visual and very entertaining, they didn't just stand there and chew gum and play guitar. They were interesting to look at. Later on they came out with their electric suits. I saw them open for Herman's Hermits and The Who. It was pretty exciting." (Jamie Klimek and Jim Crook of Mirrors were there too and agree).



The Blues Project (with Al Kooper), The Castaways The Choir - Members of this local group later formed The Raspberries. The Count Five, The Electric Prunes - "One of the DJs from KYW was leaving that week and it was a big deal. I went to Disc Records at Severence and the station had those handouts of the top 30 songs. It said 'too much to cream last night.'"

The Five Americans - "They were on with frequency. They were goofy, with uniforms, great songs though, I remember 'Evol Not Love,' and 'Western Union' Hombres ("Let It All Hang Out") The Human Beings - from Ohio ("Nobody But Me") Love - "I also saw them at La Cave." The Magicians - "I remember loving that song so much, 'Invitation To Cry,' and I couldn't believe they were on." The Merry-Go-Round - "They were on several times, with Emit Rhodes." The Mojo Men - "They had a girl singer/drummer." The Music Explosion from Columbus, Ohio ("Little Bit Of Soul") Music Machine - "I remember the black gloves." The New Colony Six - "They were on with frequency." The Outsiders were Cleveland's top group at the time and were on many times.



*Don Webster with Sly, Eric Burden (just before he declared War), and Mitch Ryder, and Otis Redding (on the last day of his life).*

The Rationals (see interview), Paul Revere And The Raiders did "Just Like Me" and many others. "My dad booked Paul Revere and the Raiders shows. They were smart, they did a lot of live shows and touring, they were one of the smartest bands out there. Well before they had a hit, they toured the whole Pacific Northwest. They were such a visual act. I remember hanging out with those guys." Richard And The Young Lions (!) Sam The Sham And The Pharaohs: "He was at our



house with a Shamette. I thought she was a prostitute, but she was probably just his girlfriend. They had dinner with us. He was a character, a very nice, great guy." The Seeds, The Shadows Of Knight - ("Gloria" and "Oh Yeah") The Sir Douglas Quintet

The Sonics (see interview), The Strangeloves - "They produced and sang on The McCoys records." The Strawberry Alarm Clock, The Swingin' Medallions - "Don't you love that song?" ("Double Shot Of My Baby's Love") - Yes! The Syndicate Of Sound The Third Bardo - ! ("I'm Five Years Ahead of My Time") The Third Rail The Turtles - "They were on with frequency." The Vagrants - ! (with Leslie West) The Woolies did "Who Do You Love." "The way that I felt about 'Respect' and The Rationals. That version of 'Who...' was just GREAT, it has so much animation and pop sensibility, it was also the first time I heard the song." Me too and I agree totally!

## THE RATIONALS

The Rationals - "They were on there frequently. I knew those guys, they were great! Their version of 'Respect' is the version that I hold near and dear!" Singer Scott Morgan of The Rationals: "It would have been around 1966, 67, we used to go down quite a bit, and we'd stay at the Versailles Hotel just down the street on Euclid Avenue and there'd be a lot of other people that were in town to do the show that were staying there, we met Keith, the guy that did '98.6.' We spent a lot of time with Keith, hanging out with Keith, ended up hanging out with Al Kooper, but a lot of stuff went on over at the Versailles Hotel, there was a lot of stuff that went on there, you know, the show was pretty much cut and dried, a sterile environment, but back at the hotel is where all the partying and the fun went on. That's where the action was, at the Versailles Hotel and all the bands would end up in each others' rooms hangin' out and stuff. Linda Ronstadt was there with the Stone Poneys, other Detroit bands would be down there occasionally like Grand Funk, and there'd be a lot of national artists on there, they had a house band, they had the UPBEAT! Dancers, a couple guys and a couple girls, they performed, and a lot of touring acts. Jerry Jeff Walker I remember was on there, and the Classics Four. Jeep (Holland) was our manager at the time, we were on Cameo-Parkway. I'm sure they had somebody handling bookings for the show, but since we had a hit record out we could go down and play that. We would lipsynch. It was a regular thing, when we did the Robin Seymour show (SWINGIN' TIME), whenever we did any television shows, it was normally a lipsynch, we even did a live date in Philadelphia where they wanted us to lipsynch 'Respect' on stage, at like a DJ dance club... so we were used to it, we did it all the time. It was just a routine, you just go in and lipsynch your song, and go play a gig, it was pretty easy."

"You were supposed to get paid by AFTRA, the union, but if you kind of like gave them the money back - it was kind of like a Payola thing you know, so you get your paycheck and you just sign it over to

the TV show. That was also standard practice I think on all these shows. I was just a kid, our manager handled all that stuff, but I think that's the way it worked. We were there right through the Cameo-Parkway period because I remember being at that studio and talking to somebody else who'd been signed to Cameo-Parkway when it was sold, I don't know if it was Bob Seger, or someone else that was on Cameo-Parkway, Question Mark and the Mysterians were also on Cameo-Parkway. They had like some kids dancing and they had a host. We stole a song from the UPBEAT! band, the house band, they had a song called 'After Hour Rhythms,' an instrumental, and we started playing it as 'Bop Bop,' which is, a fragment of it is on that Total Energy record (live at the Grande Ballroom 10/68), but we liked it so much that we just copped it, changed the title. UPBEAT! probably went to a lot of the same markets that Robin Seymour's show went to, because Robin's show was also syndicated. It's a lot of places, it went to like 50 or 100 major markets east of the Mississippi."



*The Rationals*

Bill Figg was The Rational's drummer. "What I recall from the UPBEAT! show is we did of course 'Respect' and 'I Need You' different times when we were down there and we played with Jackie Wilson, Billy Stewart, and we also played with Bobby Goldsboro. We used to go down there and tour, the guy that ran it was named Spero and he and his son basically put the show together with this producer guy, and we had an in-house band in the studio that was live, and they were really really good, as a matter of fact I think they're the band that did the Buckingham's band track for 'Kind of a Drag.' The Buckingham's were like the house band down there. Anyway, they had dancers, many many dancers, boys and girls, and we of course by doing the show so many times, became close to many of those people because they were there as being part of the show, and we used to go to different clubs with a guy named Walter, we called him 'Square Walter' because this guy looked like a bookworm. He was real old, he was probably 25 (laughs), but anyway he just dressed really super super straight but he took all of the acts around to different clubs as far away as Canton, and we would do maybe two or three clubs a night, sometimes only one. We would hit the road and then we would come back on Saturday and do the UPBEAT! show which hit 76 different markets on UHF which was the next best thing to cable."

"All of the acts basically doing business back then would stop there, stay at a place right down the street, called the Versailles, it was a hotel. The Versailles had a penthouse upstairs, and the acts that would play there were like Trini Lopez. I met Linda Ronstadt down there, she was with the Stone Poneys, she was staying there doing the show also. I mean everybody stayed at that hotel, everybody...so if you wanted to see entertainers that was the place to be. Of course, we were just busy doing our work, we didn't socialize enough, we got together with Al Kooper and that bunch, and did some things with them. It's kind of a huge scene down there, and it was my favorite place to entertain, anyplace around Cleveland. Man, I'd rather go



there than New York any day of the week. It was kind of a hub, believe it or not, for all the entertainers. I mean, where else could you do 76 different markets short of the Dick Clark show. It was an awesome deal. We played with the McCoys, Terry Knight and the Pack, just on and on and on. We were a big act in Cleveland, we were a big act I'd say every place East of the Mississippi. The reason why we didn't go out and do Dick Clark is because if you were in the bottom 50 of Billboard you had to pay your own way and our management decided it was too expensive -it was stupid. It was a great studio, huge studio compared to CKLW or even Channel 7 or Channel 2 for that matter. It was a machine. The coolest thing was you were with other entertainers, learning about them, them learning about you. The backstage thing was really cool. The rest of it, basically you went, they put the makeup on you, it was your turn, kaboom you're up there, you had to be there all day Saturday, basically Saturday morning was theirs. When it was your turn to shoot, boom get up there, bang there it goes and you're out of there. But you had to wait and wait and wait. Thus, you learned to meet people. The dancers were the best dancers, my goodness those dancers were awesome, and the house band was, whew, just super tight, you know, just really neat stuff. It was a cool place to be. I was the first one in line when they said that it's time to go to Cleveland. I had many friends down there. I knew some of the dancers personally. Some of them used to go with the The Rationals to different jobs and stuff, even out of the Cleveland area. They'd come up and hang out with us, because they were cool. So we'd take them with us, and they'd just hang out with us." (Interviews by Frank Uhle).

## THE SONICS !!

By that time (66) Jerry Dennon had managed to book the guys onto UPBEAT!. Knowing the popularity of their early sides in the Pittsburgh area, Dennon booked a whirlwind weekend of shows for them to coincide with the taping of UPBEAT!. Andy Parypa (bass): "We played in Bellingham (WA) the night before we were supposed to fly out of Boeing Field in Seattle. We played up there and then flew back to Seattle and then loaded right up onto a plane to Cleveland!" The guys were off and running from the time the plane touched down at Cleveland Lakeside airport. They were promptly herded into a limo and whipped into the nearby downtown WEWS studio. Andy recalls catching themselves on the little screen back home a week later. "God, it was incredible. We played with a lot of big names in The Sonics, but probably one of the top highlights in my rock'n'roll life was meeting Jackie Wilson, who was with us on UPBEAT!, along with Bob Seger and his band and The Syndicate Of Sound. In fact, right after that The Syndicate Of Sound came out with 'The Witch' on their album!"

Gerry Roslie (lead singer/organ): "When we went on UPBEAT!, this director tells us, 'You're not really gonna play, you're just going to pantomime to the record.' Well, there was no organ for me to pretend with, so they just hand me a tambourine. The director guy says 'Let's

give it a run through' and so I guess I just went sorta ape, 'cause this guys yells 'Cut! Hold it! Hold it! You gotta take it easy man! You're too barbaric!' Gee, I'd never had anybody call me barbaric before! He said, 'You're just too wild for this show!' And I thought, well, this guy's the big honcho for this show, so okay, but really, for a song with a title like 'The Witch,' you'd kinda expect something... barbaric! I didn't see him telling Jackie Wilson how to dance. He shouldn't have been telling me how to sing! It's my thing!" Notes/interview by Miriam Linna from the liner notes to the Norton re-issue to The Sonics Boom!

## UPBEAT DEDICATION

This Spring, on April 12, (controversial, crusading nearly impeached former Cleveland mayor) Dennis J. Kucinich of Ohio, in The House of Representatives proclaimed: "Mr. Speaker, today I honor Herman Spero, the executive producer of UPBEAT!, an AMERICAN BANDSTAND type television show produced in Cleveland. April 13, 2000 will be considered UPBEAT! Day in Cleveland. On this day, the Rock and Roll Hall of Fame and Museum will be unveiling their third

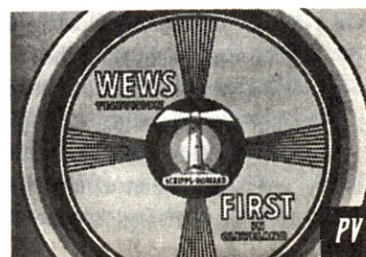
in a series of their Rock and Roll Landmarks at WEWS TV, where UPBEAT! was taped every Saturday from 1964-1971. The show was syndicated in over one hundred cities and featured every major recording artist from the rock, jazz, and the rhythm and blues world. UPBEAT! featured the first ever TV appearance of Simon & Garfunkel as well as the last appearance of Otis Redding. Other famous acts appearing on UPBEAT!, included The Beatles and The Rolling Stones. We all know that it takes an immense amount of passion, hard work

and dedication to make dreams come true. We are grateful to Mr. Spero for having an overwhelming amount of all three. He was instrumental to the success of Rock and Roll and had a historical role in its development. When the history of Rock and Roll is written, Herman Spero will have a fitting and appropriate mention. Herman Spero, through his unique combination of vision, common touch, and entertainment flair, is certainly deserving of this well-earned recognition. I ask you, fellow colleagues, to join me in honoring a Cleveland legend, Herman Spero, who has given the city yet another reason why it is the Rock and Roll Capitol of the World."

Thanks to Harry Spero, Frank Uhle, Miriam Linna, Jim Jones and Jamie Klimek.



*The Sonics*





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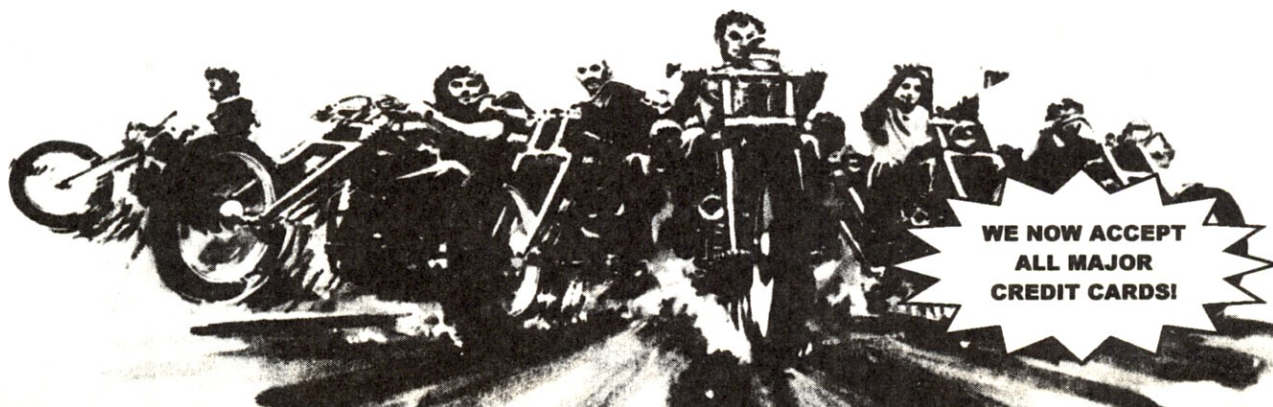
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# Buck Kartalian

## Interview By Justin Humphreys

WWII gunner, bodybuilder, wrestler, comic, actor, singer Buck Kartalian was born to Armenian parents on August 13, 1922. Note: landlocked Christian Armenia, bordered by Iran, Turkey, Georgia and Azerbaijan, has been brutally ruled by (among other powers) The Ottoman Empire, The Soviet Union and Russia. Actor Sid Haig (PV #3) is also Armenian. "We came to New York when I was about four or five years old. We moved to Manhattan. I grew up on Third Avenue, I was a city boy. When I was a kid, there was an elevated train that ran by my house, the Third Avenue El. It went right by my window. If it stopped, I would wake up. My mother was from Turkey - Istanbul. There was a population of Armenians there. They were very good business people. A lot of them were teachers. They got ahold of all the young eligible men in the village. My mother picked my father out of all of them [because] he had a nice smile. My father died when he was about thirty-nine years old, when I was about eleven. They never went to the doctor really. We were out with him and he just dropped dead in the street. My mother was stuck with six kids (four girls, two boys- Buck's brother is now deceased). I finished high school, but, after that, I got drafted into the Navy. I was in the Navy for about two-and-a-half years. I was on this destroyer in the Pacific. I saw a lot of action, a lot of stuff: planes shot down in flame, (we) sunk a cruiser, bombarded the shore. I was a gunner, a 40mm gun. It would shoot these big 40mm shells, this double barreled gun. I was really lucky: we had one destroyer right above us sunk, torpedoed."

"I was out of the Navy and me and a friend were walking on 42nd Street, near 8th Avenue. At that time, there was a huge Automat. You'd buy some food and give the guy some money and- f-r-r-r-r- he'd give you change, and he'd be right every time. Right above the Automat, there was this huge gymnasium, enormous place. And this old-time wrestler that ran it- when I was up there, he was about eighty-five years old. His name was George. He wrestled when wrestling was real. He used to come up there, two, three times a week. They had another fella running the place for him. I went up there with my friend and I just stood in awe of the surroundings. It was the most incredible place! They had this enormous space where people rehearsed their acts, before the end of vaudeville. They'd have people on unicycles, somebody would have a monkey on their head, somebody would be doing ballet or juggling. On one side of the stage, they had a bunch of mats. And the wrestlers would come up and rehearse their wrestling, their acts. It was just like a three-ring circus. I said, 'This place is amazing!' I joined the gym right away. I wasn't working. I didn't know what I wanted to do. I had no idea. I'd hang around there and I met a lot of friends and everyone was very helpful. I learned how to juggle. Another guy showed me how to do a flip-flop. They had a harness where you could learn to do a flip. There's a guy on the other side that pulls the harness, so, if you didn't make it, they had you (laughs). They said, 'Try it.' I tried it and was good at it. They said, 'You're a good acrobat!' I said, 'I don't know.'



They used to have a little vaudeville theater, before the show, they'd have vaudeville and stuff. They'd have acrobatics, a juggler, little acts, you know? This was towards the end of vaudeville, the last two or three years. Somebody got hurt in one of the acts. A guy busted his hand, so this guy says, 'Hey, buddy, one of the guys in this act sprained his wrist. You want to take his place? C'mon- you can do it. I've seen you around the place.' So I rehearsed with them and, next thing you know, I'm doing a hand-balancing and tumbling act with a guy and a girl, I was the middle guy. I did a tumbling act up there."

"They had an area with weights. I started lifting weights. And, before you know it, one of the guys comes over to me and says, 'Hey, Buck, you're getting some build!' I said, 'Yeah, I've just been fooling around with the weights and I'm developing fast!' He says, 'You really are. They're having a contest. Why don't you go down and enter? They're looking for the best-built man in New York City.' I said, 'Well, I'm not that good.' He said, 'You are! You really are!' I had no idea. I went down there and they showed me how to

pose and I did it AND I WON THE DAMN CONTEST! I'd enter weight-lifting contests and I'd come in second or third. And they had the Mr. America Contest. At the gym they said, 'You ought to enter.' I said, 'I don't know.' They said, 'Go ahead- enter. What have you got to lose?' So I said, 'Yeah, it's kinda fun.' And, the thing is, I wasn't working out like these guys that I was watching work out, like six hours a day: I'd work out like an hour. I was getting strong as hell. Different people's bodies develop differently, you know. I had the kind of body that looked good when it's developed. Even though I was short (Note: Buck is 5'2"), I was very symmetrical. If you saw a picture of me in a pose, a muscular pose, you would never know how tall I was. So, I get to the contest and I come out third in it! Mr. America, best-built man in every state and Canada. I won for best arms, best chest, and I got a couple of trophies. It was the end of 1949."

"Then I just went back to the gym, and I'd be working out with the weights, and, then, one day, this guy that wrestled, George Tregis, he was waiting for his partner to come up there to wrestle. And he said, 'Come on, Buck, let's wrestle.' I said, 'Are you crazy? You want to kill me?' He says, 'C'mon!' He's about 5-foot-ten, weighs 250 pounds. Back in those days, when I was really in great shape, the most I ever weighed was 150. I said, 'Okay.' I start wrestling with him, fooling around. And I saw that it was just starting then, this TV wrestling, wrestling for showmanship, the kind of wrestling where you flip around, you jump, you dive around. And I was kidding around with this guy, going under his legs, jumping over him, because I was like a feather. I said, 'This is fun!' And the guy's laughing, and he'd get me in a hold, he'd get mad, because I was making a fool out of him. Everybody'd watch, they'd laugh, and I'd say (jokingly), 'YOU'RE HURTING ME! You're hurting me on purpose! That ain't allowed! You know that!' So one day, I was up there with another wrestler and I was kidding around with him. And after I finished, a guy comes over to me and he says, 'Hey, kid, got a second? I was watchin' you. I've got an idea. I've got a strong troupe of wrestlers. I send them on little trips.



They go from here to New Jersey, they go to Baltimore, Pennsylvania, and back. I haven't got anyone like you. You'd be making good money and make it fast.' I said, 'Gee, I've never done any of this stuff before. Will I make any money?' And he said, 'Well, it's up to you. As soon as you start, you'll open for twenty-five dollars a match.' I said, 'It sounds good.' So I started wrestling. There wasn't much TV and I'd go in these little towns like Lansdale, Pennsylvania, and little towns in New Jersey. There was a little circuit we did. We'd wrestle Monday night here, Tuesday night (there), Wednesday night (there), and then we'd come back. I'd wrestle sometimes six, seven nights a week. We'd all get in a car together separately so nobody would see us together, like we didn't even know each other, you know? And the wrestling was BIG. I became like a favorite in some of these little towns. I would make 'em laugh and they're always for the little guy. That was a ball. For awhile, they called me 'The Mighty Mouse,' then 'Buck, The Professional Motion Man,' then I'd go back to 'The Mighty Mouse.'"

"I'd just dive over the ropes instead of stepping in the ring. What I would do, and everybody had their own favorite (move): I would do a drop-kick. I'd be facing the other wrestler and I'd leap up and I'd just tap him with my feet on his chest, and, of course, he'd go down, and I'd land back on my feet, just like nothing. That was one of my favorite things. They'd howl when I'd do that. Then, another thing, I'd go under the (other wrestler's) legs. They'd howl. It was all kinda funny. The promoter didn't know whether I'd be the 'good guy' or the 'bad guy.' After one match, he said, 'You're the good guy. They love you. You're the little guy and they love you.' So I wrestled for about seven or eight months. I've got to tell you about one incident. We went to some little town, and I'd wrestled there about seven times and they really loved me there, I was one of the favorites. We were going in and there were some new wrestlers coming in. This time, I was in the car with one guy who called himself 'The Lion Man.' He looked like a lion, huge, his hair flowing over his head and over his shoulders, fierce-looking. Everyone outweighed me by about a hundred pounds, at least. So I was gonna wrestle him. There's a real skill to it. People say, 'Ah, it's fake.' You gotta be in great shape and you've got to know how to work the audience. As long as the audience is howling and yelling and screaming, the match is going well. If they're quiet, you're dying. So, the Lion Man says, 'What's your favorite hold?' And I said, 'I don't have one, but I've got some funny things that I do, like I leap onto a guy's shoulders, I put my legs around his neck, and I flip him over. Then there's my drop-kick with my legs out.' He says, 'I've got a terrific one. Here's what I do, I lift you up, and then I lift my knee, and I kick you right in the balls with my knee.' I said, 'Let's try it.' And we did it, and I said, 'Wow, that looks terrific!' I didn't feel anything. It's unbelievable how well he had it perfected. I said, 'Wow, they're going to get angry that you did that to me.' He said, 'Yeah, that's great!' I was thinking about it just before we went on. I said, 'You know, Mr. Lion Man, I'm a little concerned about your kicking me in the groin like that. I know you do it well. I'm not worried about getting hurt, I'm worried about the audience getting so wound-up,' they really liked me and

they'd never seen this guy before- 'I think they're going to be too angry.' He said, 'Come on! That's the idea! Build up the heat, get them angry!' I said, 'I know, I know. Okay.' We go in and we're wrestling and we're doing a good job. They're yelling and screaming for me. He's the dirty guy, playing dirty and I'm the little guy trying to get the best of him. We're about a quarter through the match and he says, 'I'm gonna do it,' and I said, 'Go ahead.' So he comes over and lifts me up, kicks me right in the groin, and he did it beautifully- the knee comes up and it's right in there. I went down and went, 'OOOOOH! OOOOOH!' I was really selling it to the audience. And they're screaming to the ref: 'FOUL! FOUL!' And when we did it, the ref turned his head so he wouldn't see it, so he wouldn't see the 'dirty stuff.' I got up. We'd talk to each other in the ring and make it look like we were cursing each other. He said, 'That was great!' I said, 'But they're angry.' He said, 'Let's do it again!' So he does it again. And the crowd is SCREAMING, and I'm selling it. And we did it a third time, for the last time. And I just stayed there and moaned and groaned, and tried to get up and fell down again. And I went down and stayed there and I looked up. And when I looked up, the ring was full of people. There was nothing I could do, what could I do? What I did was visit him in the hospital, poor guy. He said, 'Yeah, well, Buck: that's part of the game.' They broke his ribs, knocked out his teeth."



THE ACID EATERS (Buck as the Devil)



DEVILS ANGELS  
(with Cassavettes)

"You're next." I said, 'Oh, no, no, you don't understand, I came with my friends. I'm not here to...' And she said, 'Oh, you'd be perfect for this one part, you're next.' She hands me a book and I'm standing there and these two guys I went with, they're laughing. I said, 'Okay, I'll go.' So I get onstage, I walk out and, of course, it's pitch black out in the audience. I don't see a thing. There's just the light on me, and I was standing there. And the director was English, Peter Glenville. And he said, 'Are you ready?' I said, 'I don't know. I came with some friends of mine. I ended up here onstage. I don't know what I'm doing here.' He calls to me from the back, I couldn't even see him, 'Why don't you turn to page four,' or whatever page it was, 'and read the part of Samson.' I said, 'Okay.' Some guy comes on and I read with him. I finish reading and the director says, 'All right. Thank you very much.' I stood there and I said, 'What do you mean?' He said, 'We'll let you know. Thank you very much.' So I'm leaving and the lady says, 'Come here, come here. I want to check you off. I don't have your name.' She says, 'Give me your phone.' I said, 'I don't have a phone. I'll give you the gym number.' So I gave it to her; every-



- 55 CELL 2455, DEATH ROW  
**MISTER ROBERTS** (WB)  
59 on THE UNTOUCHABLES  
62 **SAIL A CROOKED SHIP**  
on GALLANT MEN  
64 on THE MUNSTERS  
65 (SABOTEUR, CODE NAME) MORITURI  
on GET SMART, WILD, WILD WEST  
66 on BATMAN  
67 **COOL HAND LUKE** (Warner)  
**DEVIL'S ANGELS**  
**THE ACID EATERS** (SW)  
THE YOUNG WARRIORS  
68 **PLANET OF THE APES** (20th Century)  
**STAY AWAY, JOE** (MGM)  
THE WILD FEMALES  
HERE COME THE BRIDES (ABC, to 69)  
on THE WILD WILD WEST  
69 **MYRA BRECKINRIDGE** (20th Century)  
70 BREAKOUT (TV)  
71 **OCTAMAN** (Prism)
- BLOOD LEGACY (LEGACY OF BLOOD)  
NICHOLS (NBC, to 72)  
GOODBYE, RAGGEDY ANNE (TV)  
72 **CONQUEST OF THE PLANET OF THE APES**  
(20th Century)  
**PLEASE DON'T EAT MY MOTHER** (SW)  
76 **THE OUTLAW JOSEY WALES** (Warner)  
MONSTER SQUAD (NBC, to 77)  
80 **THE MAN WITH BOGART'S FACE** (20th Century)  
85 **GYMKATA** (MGM)  
87 **REAL MEN**  
**CHECKPOINT**  
91 **BIG GIRLS DON'T CRY**  
94 on ER  
95 **JOSH KIRBY: TIME WARRIOR 3** (Full Moon)  
96 **THE ROCK**  
on LIFE WITH ROGER  
97 **EIGHT DAYS A WEEK**  
99 **MY FAVORITE MARTIAN**  
00 **FLINTSTONES IN VIVA LAS VEGAS**  
PEDESTRIAN

body knew me at the gym. About two weeks pass by and I get a call at the gym. The lady says, 'Are you Buck Kartalian?' I said, 'Yeah.' 'Well, you've got the part and we'd like to have you come in and meet someone. You can start fencing lessons and...' And I said, 'Ma'am, what are you talking about? What part?' Because I'd forgotten about it completely and it was completely out of my mind. She said, 'You came to the theater and read.' I said, 'OH! That thing!' I didn't know what the hell I'd read. She said, 'They want you and you've got the part and you can come down.' So I went down and met these people. And, sure enough, I had fencing lessons for two weeks."

"And you know what the play was, the first play I ever did in my life? Romeo And Juliet (in 1951). Olivia De Havilland was Juliet, Jack Hawkins played Mercutio, and a wonderful actor, he's passed away now, did Romeo: Douglas Watson. At the beginning of Romeo And Juliet, there's two servants of either the Capulets or the Montagues, I forget now. And we're there talking about our two houses, we're from the other family. And I'm the big booster, I say, 'Ehhh, I can do this!' and I grab their women, and then they show up. And I look at them and one of them comes over to me and starts being smart and I'm smart right back at him and I bite my thumb at him. He says, 'Do you bite your thumb at me, sir?' And I say, 'I bite my thumb.' And he says, 'Yes, but do you bite your thumb at ME, sir?' And I say, 'Yes, I bite my thumb at you, sir!' And then they pull out their swords and they fight. I wasn't making a quarter of the money I was making wrestling. Later on, I was doing very well in wrestling. I was making 100, 125 dollars a match. Here I was gonna get 50 dollars a week to start with. But I said, 'Hey, I think I like this.' We went out of town for about two months. Then we came back and we ran for about two or three months. It was almost over and one of the fellas, Robert Burr, a lovely, lovely actor, he said, 'What're you gonna do now, Buck?' I said, 'I don't know. I really like this.' He said, 'You've got a good feeling for acting. You're real.' I didn't know what to do after the show. I said, 'What am I going to do?' He said, 'You know what you do? I've got an idea. They're going on the road with Mr. Roberts.' And he gave me the

name of the person to see. He said, 'They'll give you Harvey Lembeck's part. It's a wonderful part. You look like him.' And that's how they cast on Broadway: if you looked like the character, you got the part. So I said, 'Okay.' I went to see one other person first and they sent me down



PLANET OF THE APES  
(with Heston)

to the theater. So I went down to the theater and I met this guy and I said, 'So-and-so sent me down.' And I saw the stage manager and he said, 'See the show for about a week. Then you're gonna read. Watch Harvey Lembeck and when you come to read, I want you to imitate him.' I said, 'Okay.' That's the way they do it: if it's a big hit show, they don't want to lead it in any other directions. I imitated him and I got the part. I can't believe I just fell into one thing after another. And I was with the show for two years. I traveled all over the country with it. Tod Andrews was the lead. He looked a little like Fonda. The show was such a big hit, they didn't need a big star." Note: Lembeck later found fame as Eric Von Zipper in AIP beach movies. Andrews starred in FROM HELL IT CAME (57).

Joshua Logan directed. "Yeah. I did the movie, too, you know. What happened was I had been in Hollywood for about a year. I'd done a little work and I went back to New York

again. And when I was in California, they were doing MR. ROBERTS (55), the movie. So I tried my agent. I said, 'Get me in! Get me in! Get me in to see somebody!' And he said, 'I tried, Buck, but John Ford is directing it and he's using a lot of people he knows. There's really no chance.' I said, 'Aw, okay.' They went to Hawaii, they made the picture, and when they got back, Josh Logan saw the movie and wanted some additional scenes, he wasn't too pleased, I guess, to give it a little more jazz. Ford got sick and Mervyn Leroy took over. Logan wanted to do a couple more days of shooting. My agent said, 'There'll be a cattle call. You want to go?' I went and there were about a hundred guys there. Who do I see coming by but Josh Logan with Mervyn Leroy. I didn't know Leroy. Of course Logan knew me. He sees me and I thought, 'I hope he recognizes me!' (laughs) It's been awhile.' He sees me and he comes over and gives me a big hug, and I knew it: I was hired. They wrote a scene just for me, with the soap suds, remember when the



soap suds were all over the place and I'm in the passageway? The laundry blew up and all the soap's all over the place. Henry Fonda sees the soap suds and says, 'What happened?' and I say, 'I don't know, but I'm gonna find out!' While I'm talking to him, the soap goes higher and higher and finally goes over my head. They had to do that in one take: that was all the soap they had. It was fun. I didn't have any scenes at all with Cagney. In fact, I never met him. He was through with his part."

"Joshua Logan, Ooooooh, he was a sweetheart. He had the loveliest wife. They used to come see the show about every two, three months to see that it was up to par. He had a certain level that he always wanted it to be at. He came over to me one time and said (mock-threatening voice), 'You're not performing like Harvey Lembeck anymore!' I said, 'I know! I'm performing like Buck Kartalian!' (Laughs) I'm getting all his laughs and more!' He said, 'That's all we want and we want the feeling of the show.' He knew I knew it by heart. When I came back after the two years, everybody wanted me in summer stock to do the show, because I knew it and because I could give them ideas about how to do it because I knew the show so well. Then I'd do the show and they'd ask me to stay for another show. That's where I got all my great experience: doing summer stock. I would be rehearsing a show in the daytime and doing another one at night. We'd

do seven, sometimes eight shows during a summer. It was great. I never sang and I did about five or six musicals. There was a director, his name was George Lipton. One day, he said, 'Okay, Buck, you're going to sing in this one.' I said, 'Oh, no, I'm not! I don't even sing in the shower.' He said, 'No, Buck, it's really easy.' It was *Kiss Me Kate*. And there's two gangsters in it and they sing this marvelous song (sings): 'The girls today in society/go for classical poetry/So, to win their hearts, you must quote with ease/Aeschylus and Euripides.' It just goes on and then we do a little dance, a little shuffle with a tap-dance. It's a funny, crazy song, but I was scared to death because I never sang, ever. He said, 'Don't worry, Buck.' Lipton used to slap a show together in amazing time, in no time. The first day, he'd block everything and the second, he was having run-throughs (laughs). He was a magician. He knew he

had good people to work with and that they knew what the hell they were doing. I said, 'I really can't do this.' He said, 'I'll talk to the piano player. Don't worry.' He talked to the piano player and I go in to rehearse with him. The piano player says, 'Start in.' The girls and I go 'The GIRLS.' He says, 'No, no, no: 'The girls.' and I go 'The GIRLS.' He says, 'No, no, no...' So I said, 'Aw, shit. Excuse me. I have to go to the bathroom.' So I leave and I'm looking for the director. And he said, 'What happened?' I said, 'I never got past 'The girls!' I said, 'I can't hit right on the heads the notes! I'm not trained.' He said, 'Let me talk to him.' I guess he told him, 'Let Buck do anything he wants, just follow him.' (laughs) The funny part of it was I was working with a great opera star. She did the lead, a woman by the name of Patrice Munsel. She was one of the top opera stars in the world. Here she's doing the lead and I'm comin' on with 'The GIRLS today in SOCIETY.' I decided I was just going to do me. I'm gonna sell the song and do some funny stuff. After we did our number, me and this guy, we'd get together and work, we brought the house down. Really, they screamed and yelled. And Patrice Munsel came to me after our number and she started laughing and said, 'Buck, I never met anyone who could sing so badly and be so good!'

Then I did *Guys And Dolls* and I sang in that and a couple of others. It was just getting over the fear (of singing). Then I did *The Threepenny Opera* for about a year in New York off-Broadway. I played a gangster in that. There's a bunch of bandits. It ran for about eight or nine years. I was only with it for a year. There were full houses all the time, we used to make about 75, 80 dollars a week. This was off-Broadway. We never had any dressing rooms, we had this long hallway area behind the stage. Men, women, everybody would undress there, everybody would be on top of each other (laughs), it was a riot. At that time, I'd just gotten married. I had a little loft on 56th Street and lived there. You know, New York is so incredible. I used to walk all the way down to the Village and back. And it's pleasant to walk in New York: there's always people around, crowds, excitement."

Besides acting in the hit Warner movie version of *MR. ROBERTS*, Kartalian was also in the Columbia release *CELL 2455, DEATH ROW*, starring William Campbell as famous death row inmate Caryl Chessman and also started doing some TV work. "Then I went back and I did a play with Geraldine Page called *The Empress*. It didn't last very long. I had a lovely scene with her. She's a sweetheart. Then, in about 61 or 62, I came out to California. I did a couple of Broadway plays. I took *Wonderful Town* on the road and I did a play called *One More River*. It

didn't last very long. I did another play with Tom Poston on Broadway called *Golden Fleecing*. I did some stock. Then I came out here and the first picture I did was with Ernie Kovacs." *SAIL A CROOKED SHIP* (62), from Columbia, featured Kovacs in his last role. He died in a car crash before it was released. The support cast included Frankie Avalon, Frank Gorshin, Jesse White, Harvey Lembeck, Sid Tomack and Buck as Finster. "I'd only been here two weeks and I got a movie right away. I did a lot of television. I don't even remember some of the shows I did." Some comic roles were on *BATMAN* and *GET SMART*.

"I did a movie called *MORITURI* (65) with Brando. We shot it off Catalina Island on a German cargo ship. We stayed on Catalina Island for about five or six weeks. We played American prisoners who were picked up when a submarine sank a ship. We had a

scene with Brando and I remember we worked much longer than we had to. Brando was having some problems with his personal life and he'd walk off and we wouldn't see him for awhile. I think they changed the title to something else. I know that at that time it wasn't a big hit or anything. I know I had a nice time on Catalina Island off-season. We had the whole island to ourselves." The 20th Century WWII movie also featured Yul Brynner, Trevor Howard, Wally Cox, and Martin Kosleck. By 67, starting with *COOL HAND LUKE* (Warner), Kartalian was busy in Hollywood.

"I worked with (director) Stuart Rosenberg on a couple of the early *UNTOUCHABLES*. Stuart Rosenberg knew a lot of actors, he knew hundreds of actors, because he directed a lot of television shows. It was quite a big cast. There were some fantastic actors in that movie and so many of them went on to be big stars. We shot that out in Stockton, California, actually, it took place in Florida. He went to the bookstore one day and he saw there was one copy of a book called *Cool Hand Luke*. He picked it up and he liked it. It was the first thing the guy (Donald Pearce) that wrote it ever wrote. He was an extra in the movie. I remember he wasn't very nice. We almost got in a fight one day (laughs). He was kind of a jerk. He wrote this thing because he was a



Elvis and Buck in *STAY AWAY JOE*



prisoner. He wrote about his story. I guess Rosenberg saw something in it: here's a hero who's a loser, you know? I was 'Dynamite.' I had a lot of little scenes. The movie wound up being very, very long, so they cut it. I had a couple of nice little scenes that were cut out, but I was in enough of the picture, anyway. One day, we're out in Stockton and Rosenberg says, 'Do you know how I cast you guys? I'll tell you. I know so many actors, on Friday I put a character's name up on the wall and I put five pictures underneath each one. And I said, Gee, they're all so good! I can't tell who I'm going to pick! How am I going to pick this? So I walked down the row, picked up one picture, threw it in the wastebasket, picked up another one, just at random. And whoever was left Friday got the part!' Conrad Hall was the cameraman on that one, brilliant cameraman. We rehearsed with the camera for a whole week on the set. We had an outdoor set. We shot all the stuff indoors at Warner Brothers. We went down to Stockton for all the exteriors, they built the whole prison. One of my kids, Jason, was born during COOL HAND LUKE. He's made his own film recently." Everybody remembers Strother Martin as the prison captain. "Oh, yeah! He was a funny, funny, funny man, just a wonderful, lovely man. He always had a funny joke. And he was a great diver. There was a pool there and one day he got up and started diving. He said, 'I was a pretty good diver when I was younger.' (He was doing) incredible dives. He was a sweet, sweet man."

DEVIL'S ANGELS (67), starring John Cassavetes, was AIP's followup to their WILD ANGELS. Kartalian played gang member Funky. "I had this wonderful agent then, he's passed away now. His name was Hal Schaefer. In fact, he saw me in a play I did called The Wall. I did quite a few plays, even out here. I didn't make much money at them, but I loved the theater so much. I loved it, I enjoyed it, like candy to a baby. I did a play called The Wall and I got just fantastic reviews from it. It was set in the Warsaw Ghetto. A lot of people thought I'd actually been in a concentration camp, a lot of the Jewish people that came to see it. I played a marvelous character called Fishel Shpunt. I did Paddy Chayefsky's play, The Tenth Man, that takes place in a synagogue, out here for about two months. Then somebody wanted us to do it in Florida at the Cocoanut Grove Playhouse. It stayed there three weeks. My kids were growing up. I have two boys and a girl. I don't even remember a lot of the plays I did! Hal Schaefer sent me out. He said, 'Buck, can you ride a motorcycle?' I said, 'I've never been on one in my life. Forget it.' He said, 'Come on, Buck, go see the guy anyway.' So I go see the guy and he hires me. He says, 'Can you ride a motorcycle?' I said, 'Well, uh (clears throat)... Years ago I was on one...' He kind of looked at me like he knew I'd lied. I got hired. Here I am: 'Oh, shoot, what am I gonna do?' I met one of the guys who was bringing the motorcycles down to Arizona, to Nogales, that's where we did it. He said, 'You've never been on a motorcycle in your life? Come on over to my place. I've got motorcycles and you can use one of them.' So I got on one for the first time and I'm going around the block and what happened was, all of a sudden, a car comes in the driveway and I didn't know which was the brake and I squeezed the gas. And of course I went right underneath and I hung with my hand, I tore a muscle in my right hand. I said, 'It's all right. I've got a torn muscle. I can live with it.' (laughs) We went out to Nogales and, it was so stupid of me, out there in the wide, open spaces. In a couple of days, I was riding a motorcycle like I was an old pro at it."

"I got along very well with Cassavetes. We used to sit and talk. He was just a very, very deep kind of person. Sometimes he was high when he talked to me, he'd lose me every once in awhile, then he'd come back. He was a marvelous funny man. We had a couple of scenes together. About this one scene, he said, 'This is a stupid scene.' I said, 'Yeah, it is.' He said, 'Hey, Buck, why don't we rewrite it?' I said, 'Can we do that?' At that time, Cassavetes was having ups and downs and this was one of his low periods, so he took this movie. American International was doing the movie and the producer (Burt Topper) wasn't very nice to us. We tolerated him, he tolerated us, I guess. So we stayed up all night one night figuring out what we were gonna do, and we came up with several very interesting moments in the scene, we changed it. The next morning we told the director (Daniel Haller), 'Hey, look at what we did. Can we do it?' And the director stands there and looks at us and says, 'Wow. That's marvelous. It's funny and very poignant. It's terrific.

It's two guys who really like each other.' And we said, 'Well, that's what we are, we're buddies.' He says, 'I can't do anything without the producer seeing it.' The producer comes over and watches us do the scene. And everybody was hanging around and they all applauded after we were through. The producer comes over and says, 'Listen, John, Buck: that's OUT. We don't do that kind of stuff here. I want VIOLENCE. I want BURNING. That's what this picture's about!' (laughs) I just laughed. We just took it. We were working for them, they're the boss. But it was a nice experience. I spent several weeks in Nogales. A funny thing: I was there and I went across the border one day. We came back and the border guards held Cassavetes and me back. They wouldn't let us go back to the states. John said, 'We're in a movie! Here, call this number.' And they searched us. Someone must have told them we had drugs on us. I never did drugs. Some of the guys used to smoke pot. I never even smoked one puff. The worst thing I ever did was I smoked a cigar (laughs). They held us for a couple of hours, John made some calls, and they let us go."

Other roles in 67 were in the Universal WWII movie THE YOUNG WARRIORS and THE ACID EATERS (PV #15). The unique adults only fantasy comedy was from David Friedman's Film Ventures. B. Ron Elliot directed from a script by Carl

Monson. Kartalian was top billed (using the pseudonym Bucky Buck), to play office worker Arty and, in drug induced scenes in a magic pyramid, the Devil, who shows the others how to smoke pot and eat cubes of LSD! "WOAH! That's one of those things..., you know more about me than I do! Somebody gave my name to this guy. They needed somebody to do a play, and he said, 'Buck's around here. He loves to do plays.' This guy called me in. His name was Carl Monson (aka Carlos Monsoya). He ran a little theater, it's not there anymore, down on Magnolia and Lancashire. Now the big television center is there. He directed some plays, it was his theater, and he did some very good work. He directed a lot of stuff and he had a great imagination. My God, way out, WAY OUT, crazy guy. I did about five or six plays with him. He said to me, 'You know, Buck, I'm gonna do movies one day. You're gonna be in all of my movies.' He calls me up (later) and says, 'I'm gonna do some movies.' I said, 'You're kidding!' 'Yeah, it's not exactly what I wanted, but it's movies. It's for the Pink Pussycat Theaters...' I said, 'It's all right, as long as I don't fool around with the naked ladies. I'm married. I can't do that.' He says, 'No, no. you'll be a



Rene Bond and Buck in  
PLEASE DON'T EAT MY  
MOTHER!



gangster, a funny man, whatever. There'll always be a part for you, you know that.' That's when we did *THE ACID EATERS*. I played the Devil in that (laughs). I did about four or five movies with him. I don't remember the others' names. I'll tell you what Carl used to do. He had his cameraman and a couple of the other people and the actors. He'd have about three, four cars and we'd be driving. I'd figure Carl knows where he's going. I'd be sitting with him in the first car and I said, 'Hey, Carl, where are we going?' 'Location, Buck, location.' And I said, 'Where?' And he said, 'I don't know yet.' (laughs)" *THE WILD FEMALES* (68), from Sack Amusements, was an adults only drama directed by Carlos Samoya (Monson) with nudie legend Marsha Jordan as the mother of a girl who runs away to Hollywood. "Bucky Buck" played Tom.

Few people recognized Kartalian in the most famous movie he was in, *PLANET OF THE APES* (20th Century, 68) "I read for the director, (Franklin) Schaffner. I read for 'Julius' and he looked at me and says, 'I'll give you a choice: you can have that part or some other part. You'll work about six weeks with the other part, but with Julius, you'll only work two weeks.' Julius was a much better part, that's what I wanted. I said, 'I'll play Julius.' I didn't mind it (the makeup) too much. (John) Chambers made like a mask of my face out of plaster. The principals (lead apes) all had masks that were tailor-made. The extras just had hoods (masks), they just put them on. At a distance, you couldn't tell. For close-ups, Schaffner was always afraid it would look like a masquerade, you know? He wanted to make it real, real as hell. That was the whole thrust of the movie: make it real. I remember I was saying a line one time and he said, 'Buck, stop trying to be funny.' And I said, 'I'm not trying to be funny, it's a funny line!' We'd go in at like four in the morning to makeup. And after awhile, they had sixty- I don't know how many makeup men. I had one guy who always took care of me. To put the appliance on, he'd first do around the eyes, the nose, and the jaw with the teeth in it. Then he'd put the little hairs in all around it, glue them slowly all around. I took a good four hours to put it on. By eight o'clock, we'd be ready to go on the set."

Julius had scenes with Taylor (Charlton Heston). "He was okay. He was a very quiet, very somber actor. He wasn't a jokester or anything. A very serious worker. The funny part was there was a part where I'm hitting him over the head with a club. When we were done with rehearsals, he said, 'Julius, -he always called me Julius- 'Hit me harder.' I said, 'Okay' (laughs) 'You asked for it.'" Kartalian was responsible for the famous shot of him in ape makeup smoking a cigar, a popular scene in the movie. "We had one scene where I'm just sitting there and there's a gate and the other fellow (Lou Wagner) comes in with orders to release the human. (Schaffner) said, 'Okay, for this scene, the camera will open up on Julius here.' My ears went up: 'The cameras will open on me. I can't just be sitting there doing nothing. I've got to be doing something.' Then I said, 'Ooh! Ah! Schaffner, why don't I be smoking a cigar?' And he gave me a look like, 'What the hell are you talking about?' He didn't say anything. So he said, 'Let's rehearse it once.' So we rehearsed it. Then he said, 'Okay, let's shoot it. Somebody get Julius a cigar.' It's strange now, when I think of it, I never remember when I was younger, learning lines. I just looked at them and I knew them. Today I really have to work like hell to learn 'em. Son of a bitch, I don't understand why I can't absorb 'em faster! For five minutes, I'd look at a page and I just knew it. I never thought of a line: it came."

He also worked with Kim Hunter (Dr. Zira). "She was a very sweet, nice lady. The funniest, strangest part of the whole thing is that I never saw Kim Hunter without her makeup on (laughs). She was a

chimp as far as I knew! There was a lady who was a stand-in for Kim Hunter. She was just there for lighting. She just had her street clothes on, she didn't have a mask or anything. When we'd come in, all the extra apes or whatever, we'd all march in together onto the set. And I'd sit down. One day, I was just talking to her, I don't know how it happened, just gabbing away. And the next day I came in and she comes right over to me. I said, 'How the heck did you know it was me?' and she said, 'Your eyes.' The only part of me you could see was my eyes. And we'd talk, kid around together, laugh. Then one day, she looked at me and she put her hand on my hairy paw and kind of looked at me lovingly. Holy shit, this girl likes me! (laughs) She never got to know what I looked like, ever. I said, 'I can't. I'm married.' But she really liked me! 'My God,' I said, 'Beauty is really only skin deep!' (laughs) Falling for a gorilla. I had this strange, strange feeling like I didn't exist (in the ape makeup), like I could see everybody and nobody could see me. You notice every little thing when you have a mask on like that because you're hiding, you know?"

*STAY AWAY, JOE* (68), from MGM, starred Elvis as a half Navajo rodeo rider. Kartalian played Bull Shotgun. "You know, I really liked



Clint and Buck in  
*OUTLAW JOSEY WALES*

him. I was three months with him. Poor guy, he always had to have his five, six, seven guys with him, hanging around, lighting his little cigarillos, running around getting things for him. Basically he was a very shy guy. He really didn't do much acting, he was playing himself. I remember we did one scene where we're supposed to be having a party and everybody's happy. He looked at me like he didn't know what to do. I said, 'Have a good time. Just joke around.' And I gave him a little tap and we started kidding around and he loosened up. The scene turned out nice. When we did the movie, he was young and in his prime, he was in great shape. He did a lot of karate and stuff. He was very introverted. Some actors are like that. Like Douglas Watson in *Romeo And Juliet*. He was the shyest guy you'd ever want to meet! But he'd get out onstage and just glow, be radiant, dynamic. It was a really silly picture. I don't think it came out the way they expected it to. I think Elvis got his million dollars anyway. He was a sweet young man."

Kartalian had a small role in the notorious *MYRA BRECKINRIDGE* (20th Century, 69) starring Raquel Welch, Rex Reed, and Mae West. The money losing sex change comedy received an X rating. "The only thing I remember was, I went in to see about it with Bob Fryer. I remembered him from New York years ago. He was always a casting director. Nice man. He had something to do with the casting. They had this really young director (Michael Sarne), really young guy. I saw him and he said, 'Okay I want you to read for the Acting Teacher.' And Bob Fryer says, 'Isn't he too young for the Acting Teacher?' And he said, 'How old is an acting teacher? Go read with this young lady.' So I went aside and I read with her. And we read and he says, 'You've got the part.' That was it. I've never seen it. I don't know what the heck I do in it. I never did see Mae West. There were signs on the set that said, 'No Smoking,' because Mae West didn't like smoking. The thing that I remember about it is that everyday they'd do about a page of it and everyday they'd give me new pages. They kept changing it and changing it."

He had recurring roles on two TV series, *HERE COME THE BRIDES* (ABC, 68/9) with teen idol Bobby Sherman, and *NICHOLS* (NBC, 71/2) a western with James Garner, and showed up in the barely released *OCTAMAN* (71), starring Kerwin Matthews and Pier Angeli. "I don't even remember doing it." *LEGACY OF BLOOD* (71) was Monson's



comic reading-of-the-will horror movie with John Carradine as the dying millionaire, Faith Domergue, Jeff Morrow, Merry Anders, John Russell, and Richard Davalos. Kartalian played Igor.

PLEASE DON'T EAT MY MOTHER (PV #6) from Harry Novak's Boxoffice International starred Kartalian as Henry Fudd, a voyeur with a hypochondriac mother and a man eating plant in his bedroom. Monson directed as Jack Beckett. "I knew Monson, I would say, five, six years. He's passed away now. He was much younger than me. One day, he calls me over and he's doing a take-off on LITTLE SHOP OF HORRORS. He said, 'Pick up a script. We'll start shooting tomorrow.' 'Pick up a script? Why don't you give me a little time (to learn lines)?' He said, 'Well, pick up a script anyway. Maybe we'll pull it off in a couple of days.' I go up there and he hands me two pages. I said, 'What's this? Is this my part?' He said, 'Oh, no! You have the lead in it!' I said, 'There's just two pages here!' 'Buck,' he says, 'As we go along, we'll make it up.' With two pages. I said, 'Is it short?' He said, 'No, it's a full-length feature.' And with that crew, we made PLEASE DON'T EAT MY MOTHER." Since it had a more interesting story ("borrowed" from Charles B. Griffith's original) than most adults only quickies, and lots of nudity and (soft core) sex (featuring Rene Bond), PLEASE... played, under various names (including GLUMP!, HUNGRY PETS and SEXPOT SWINGERS), well into the 80s.

He returned as a new gorilla character in CONQUEST OF THE PLANET OF THE APES (20th). "My agent sent me down there to meet the director (J. Lee Thompson) and he said, 'Ah, you're Julius! You're in the picture!' I said, 'Oh, good. Great.' The agent said, 'Great- you've got a five-week guarantee.' I said, 'But what kind of a part have I got?' And he said, 'I don't know, but you've got a five-week guarantee.' That means I get paid for five weeks no matter what I do. They shot the thing around the big buildings at Century City, all around there. They called me in the first day to work and they gave me the script. I'm looking for the part. I can't find it. I go in, they put the stuff (makeup) on me, the thing is, I had a nice appliance because they still had my old appliance. I got all ready to go and I went up to the AD and I said, 'Where do I go? What do I do?' And he said, 'You're Frank. It's not in the script, but you're Frank.' When it comes to your scene, I'll let you know.' Then we came to it and he said, 'You go over to the lady sitting there and she whispers something to you, and somebody else gives you a note to give to her,' and I don't know what the hell else. And that was it. I came over and said, 'That's it?' He said, 'Yeah, that's it. That was good.' And I waited until the end of the day and I said, 'When's my call tomorrow? I'm not on the call sheet.' They said, 'You're on hold.' And they're paying me, I had a five weeks guarantee anyway. I was available the whole five weeks. The next thing you know, the whole five weeks went by and they never called me in again. That was it. I got paid every week. (laughs) I knew one actor, John Anderson, and he was doing very well. But when a job was over, he would panic. He didn't know if he was ever going to work again in his life. I'd tell him, 'Would you give me a break!' You also have to realize that (getting parts) isn't the only thing in your life. They say, 'Go see this guy! Go knock on this door! Go knock on that door!' But sometimes you make a nuisance of yourself and they throw you out. Sometimes they say, 'I like this guy, I admire his guts.' YOU NEVER KNOW. I've got three auditions Monday. Casting directors don't know what to do with

me because my hair's not white. They want a real old old man. If I get the part anyway, they'll change the part from an old old man to a younger man."

THE OUTLAW JOSEY WALES (Warner, 76) was directed by and starred Clint Eastwood. "This is another thing that's interesting. Originally, when I first came out here, when you did plays, now and then you'd get a movie from it. Somebody would come and see it (and give you a part). I was doing this play called The Wall. I had a wonderful role. I play a jokester, a buffoon, who dealt with both the Jews and the Nazis. He used to actually help the Jews, get them information and stuff. At the end, the audience thinks I'm dead. The Nazis arrest me and take me away and they think that's the end of me, but at the end of the play, I show up again. I got out of it. And the audience (heaves a sigh of relief), you can hear them breathing. It was such a wonderful experience, one of the highlights of my doing plays. The character was so true. So the agent sent me down to see about OUTLAW JOSEY WALES. The casting director and I are old friends. Of course, I didn't know him from Adam then. I just walked in to see him. He said, 'Did you do a play called The Wall?' I said, 'Yeah, a few years ago.' He said, 'You don't have to read for me.' And I got the part.

MONSTER SQUAD (76/7) was an NBC Saturday morning comedy kids show about a night watchman in a wax museum, the Wolfman (Kartalian), Dracula, and the Frankenstein monster. It only lasted 13 episodes but had guest stars every week including Sid Haig, Billy Curtis, Jonathan Harris and Julie Newmar. "Most of the time I really had to work my butt off to get a part. I never got it easy, except now and then. I remember when I got MONSTER SQUAD. It was produced by a man named Phil D'Angelo. Hal Schaefer was my agent and he'd sent me out on a couple of things. I'd done a war show, THE GALLANT MEN, I think he was producer of that. I worked with him one or two other times on a couple of other shows. One day he calls me in. So I go in and there's three other guys there. He says, 'Okay, on the new series called MONSTER SQUAD, you're the Wolfman, you're Frankenstein, and you're...' (laughs) And I'm looking at him and I said, 'What, are you playing games here? What do you mean, 'I am?' He says, 'You are.' I said, 'You don't want me to read?' And he said, 'What read? You got the part!' Of course I was in total shock the next couple of days: no one comes over and says, 'Hey, you got the part!' If you want to read for one line, you've got to read."

Some later roles were in THE MAN WITH BOG-ART'S FACE (80, see this issue's reviews), Robert Clouse's GYM KATA (85), as the Khan, and CHECK-POINT (87) about an Iran hostage related incident.

More recently he appeared in THE ROCK (96). "I'm just in the very end of it. I worked with Nicholas Cage for one whole day on that one scene. I play a priest and he comes to the church and saws a leg off of one of the pews because there's some microfilm in it. And I come out of the church chasing him, saying 'Vandals! Come back here! Thief!' And the picture ends right there. Cage was very nice, very lovely. We shot that scene many times, over and over again: this way, that way. They'd shoot just my feet, then my hands, then my head, then from overhead. They did a lot of coverage." Calling his wife: "Margaret! Justin remembers things I've forgotten about! He's unbelievable!" Buck Kartalian is still active doing TV and theater and reading for film roles. He's very good at comedy and drama and looks and acts younger than his age. Casting directors take note.



THE MONSTER SQUAD



Buck and Justin



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## 40s

### **MURDER BY INVITATION (Sinister, 41) D Phil Rosen, S George Bricker, P A. W. Hackel**

55 years before SCREAM, this mystery has a famous newspaper columnist (Wallace Ford) refer to the film he's in and to cliches from earlier movies like THE CAT AND THE CANARY. He even jokes about Hays office censorship. It's refreshing and rare to see a "poverty row" movie with this kind of humor. He attends the sanity hearing of the rich, defiantly eccentric Aunt Cassie (Sarah Padden), then she summons her greedy relatives to her mansion (full of hidden panels) at midnight and several characters are murdered. Marian Marsh co-stars with George Guhl (as the sheriff), Gavin Gordon, Minerva Urecal, Dave O'Brien, and Lee Shumway. Wallace is always fun and Padden and Marsh (known for earlier roles in SVENGALI and THE MAD GENIUS) give livelier performances than in typical Monogram releases. It was actually produced by Monarch Films and runs 67 mins.

### **AFRICA SREAMS (Englewood, 49) D Charles Barton, S Earl Baldwin, P Edward Nassour**

Stanley Livingston (Lou Costello) and his boss Bud (Abbott) work in the jungle book department (!?) of a department store. Because Stanley claims to remember a map, they go on safari to the Congo with Hillary Brooke, her sissy butler (Joe Besser with hair), two big thugs (Max and brother Buddy Baer), and a nearly blind hunter (Shemp Howard). Abbott seems even meaner and Costello seems even more cowardly than in the Universal A+C comedies, and old style racial (racist) humor is featured. Scared chanting natives who work like plantation slaves carry Costello. Abbott calls them "boys" and they say ungowa and boom gowa-ha! An unbilled Bill Walker translates for Bobo (Burton Wenland), a bone through the nose cannibal. When a giant man-in-a-suit gorilla shows up (U.A. released this just before MIGHTY JOE YOUNG), the natives are scared white. It's fun to see the stars sharing scenes with the two Stooges. Both are funny but Shemp's part is too brief. With famous celebrity hunters Clyde Beatty and Frank Buck as themselves, Charles Gemora in his gorilla suit, a studio set jungle and river, and stock footage. Brooke became a regular on the ABBOTT AND COSTELLO show. Barton had directed shorts at Educational, including KID N'AFRICA (32) which had cannibals cooking Shirley Temple! He went on to direct the AMOS AND ANDY TV series.

## SCI FI

### **DEEP BLUE SEA (Warner, 99) D Renny Harlin, S Duncan Kennedy, Donna + Wayne Powers, P Akiva Goldsman, Tony Ludwig, Alan Riche**

A millionaire corporate "suit" (Samuel L. Jackson) is flown to a multi level secret research facility in the Pacific ocean. A major storm shuts everything down and surgically altered super intelligent and large Mako sharks go on a

killing spree. In this blatant ALIEN copy, female star Saffron Burrows (from WING COMMANDER) even strips down to her underwear for a shark confrontation. The male lead (a brave shark wrangler) is the unknown Thomas Jane. LL Cool J, also heard on the soundtrack, is basically a comedy relief cook who talks to his pet parrot and Michael Rapaport is a nervous brilliant young scientist. Since Samuel L. Jackson was probably the main box office draw, you might wonder how his fans enjoyed seeing him being ripped in half. Some scenes are scary and some of the FX are impressive, but the many unconvincing computer generated gore scenes make me miss the days of dummies stuffed with animal guts. Harlin is a lucky guy who started out making low budget horror movies. This cost \$80 million. Also with Jacqueline McKenzie and Stellan Skarsgard. It was partially shot in the Mexican tanks used for TITANIC.

### **TYCUS (Par, 99) D John Putsch, S Michael + Kevin Goetz, P Ashok Amritraj, Andrew Stevens**



In the future (2029) Jake (Peter Onorati), a combat vet trash tabloid reporter, leaves his wife (Finola Hughes), infiltrates a secret tracking station in a volcano and has many James Bond inspired fights. Meanwhile a physicist (a low key Dennis Hopper lending his name value and little else) has developed an underground refuge (that we never see) for the coming meteor shower apocalypse which only he knows about. The impressive scenes of famous landmarks being blasted apart are obviously from a big major movie (ARMAGEDDON or DEEP IMPACT perhaps?). Why do I get the feeling that this

was a vanity project for Onorati, a middle aged guy with a big ego and access to some money to launder? It's by the director of MY MAGIC DOG (pg 75). Also with confusing flashbacks, Blake Clark as a lovable slob pilot, Chick Vennera, Art LaFleur, and the late Bert Remsen. Not to be confused with the sitcom TITUS or the movie of the same name!

### **THE ASTRONAUT'S WIFE (New Line, 99) D/S Rand Ravich, P Andrew Lazar**

NASA loses contact with astronauts during a space walk. When the men return one dies and the other (Johnny Depp) has a cold new personality. He and his school teacher wife (Charlize Theron with short blonde hair) move to NYC so he can work for a big corporation. A desperate former NASA agent (Joe Morton) knows that the astronaut has been taken over by an alien presence. The pregnant wife tries to miscarry, abort, and even kill herself and others are murdered. It's I MARRIED A MONSTER FROM OUTER SPACE meets ROSEMARY'S BABY with a VILLAGE OF THE DAMNED ending and reminders of DEVIL'S ADVOCATE (also with Theron married to a changed man in NYC). At two hours long it gets pretty boring, but there's a good freakout flashback sequence on the subway and "My Way" by Sid Vicious plays at a disco party. Also with Clea Duvall (from THE FACULTY) as the sister, Samantha Eggar, Nick Cassavetes, Blair Brown, and Tom Noonan. It was mostly shot in Hollywood. The first time director's first credit (as a screenwriter) was Wayne Crawford's CRIME LORDS (91).



**BRAVE NEW WORLD (98) D Leslie Libman, Larry Williams, S Dan Mazur, David Tausik, P Michael R. Joyce**

In the perfect cold future, where everybody knows their (work) place and are on strong tranquilizers, "primitive savage" rebel John Cooper (Tim Guinee), who reads Shakespeare, is brought to the perfect city. He touches the lives of Bernard (Peter Gallagher), a conditioner, and Lenina (Rya Kihlstedt), a teacher. A Conditioning film with old movie clips and near subliminal Hate and Kill messages is similar to parts of *NATURAL BORN KILLERS* and I liked the media frenzy after the Soma riot. It's jarring to see all the doublespeak World government slogan TV spots ("History is bunk," "Promiscuity is a citizen's duty," and simply - "BUY!"), mixed in with the many real irritating TV commercials. With Leonard Nimoy (his best role in years) as the Controller, Miguel Ferrer as a control boss with a dark secret, Sally Kirkland as Cooper's mother, and Daniel Dae Kim. NBC also made a 1980 version of Aldous Huxley's famous novel with Bud Cort. It's interesting that this serious sci fi warning tale aired not long before we were hit by the depressing, inevitable new look of network TV (*SURVIVOR*, *BIG BROTHER*, *WHO WANTS TO BE A MILLIONAIRE*...).

**THE DUCHY OF LUXEMBOURG**

**TALE OF THE MUMMY (Dimension, 99) D Russell Mulcahy, S John Esposito, P Jeffrey White, Silvio Muraglia, Daniel Sladek**

(*TALOS THE MUMMY*) This opens with a bearded Christopher Lee (he has more time than in *SLEEPY HOLLOW*) as an archaeologist in 1948. The computer FX are surprisingly bad for his cut in half death scene. In modern day England, an American detective (Jason Scott Lee) looks into mysterious murders. The mummy first appears as living bandages, bathroom towels, car wash scrubbers... (anything that can whip around and kill). This new approach mixes elements of *THE THING* with *HELLRAISER*, but when the ancient god finally comes together in semi-human form, it moves and looks like the Hammer/Lee version (a favorite of my childhood). Sam (Louise Lombard) is kidnapped and crucified and crazed bald suicidal Bradley (Sean - son of John Pertwee) is a Renfield type character. Blonde Lysette Anthony and Michael Lerner are archaeologists and several characters have major flashbacks. Also with Shelley Duvall as a medium, Honor Blackman as the police captain, and Jack Davenport (cop partner). Although set in London, it was filmed in Luxembourg. Most of the KNB FX are excellent, by the way. The Universal hit *THE MUMMY* was the reason for this, *BRAM STOKER'S THE MUMMY* (PV #27), *THE ETERNAL* (PV #31), and *THE NEW ADVENTURES OF LAUREL AND HARDY* (PV#32).

**WING COMMANDER (20'th, 99) D Chris Roberts, S Kevin Droney, P Todd Moyer**

In 2654, half breed Maverick (Freddie Prinze Jr.) and "Maniac" (Matthew Lillard with blonde hair) are young best friend space ship flyers. They're sent on a mission and both fall in love with brave female flyers on a space base. One (Saffron Burrows) is a Brit accent wing commander, the other is a black Brit accent flyer (Ginny Holder) with short blonde hair. Guess which one dies. Way too much time is spent on space battle FX and when the aliens are finally seen they look like they should be on a Saturday morning kid show. Blame *PHANTOM MENACE*. The older character actors, all with various accents, are David Suchet (much better as *PEROT*), a grim Jurgen Prochnow, who hates "Pilgrims," Tcheky Karyo, who is one, and David Warner, who gives orders from another ship. The two stars are both known for roles in teen horror hits (*I KNOW WHAT...* and *SCREAM*). You have to wonder why Neil Young (!?) chose

this to be an executive producer of. The director created the interactive video game that this was based on.

**FORTRESS 2: RE-ENTRY (Col, 99) D Geoff Murphy, S Peter Doyle, P/S John Flock**

John Brennick (Christopher Lambert), who had escaped in the Stuart Gordon directed first movie, is tracked down in the woods by a SWAT team and taken to a space prison/power station. Despite extreme impossible odds he manages to eventually escape again. Female prisoner Liz May Brice has a nude scene, Patrick Malahide is the egotistical Brit in charge, Yuji Okumoto is a guard, and Anthony C. Hall is a childish lobotomized man. Pam Grier is the badly written corporate president character. With a *STARSHIP TROOPERS* inspired co-ed shower, a ridiculous space walk scene, bad Russians, and a flaming man. The British/Luxembourg production is by the director of *YOUNG GUNS 2* and *SIEGE 2*.

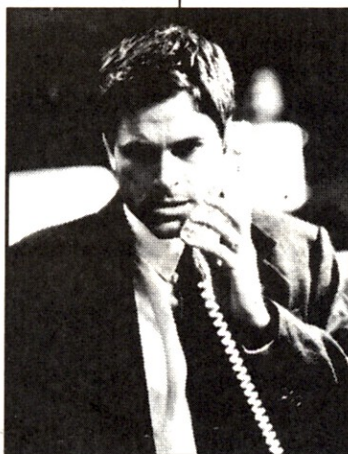
**MORE RECENT**

**LIVING IN PERIL (New Line, 96) D/S Jack Ersgard, S/act Patrick Ersgard, S Jesper Ersgard, P Talaat Captan, Brad Soithwick**

A mild mannered architect (Rob Lowe) leaves his wife (Dana Wheeler-Nicholson) behind to temporarily relocate to a Hollywood apartment for a big job. Somebody in a black leather bondage mask sneaks into the apartment and pisses on his plans, unleashes a horde of rats, breaks his toe (!?) and murders the hooker from next door (Alex Meneses). This starts like it might be a halfway decent Hitchcock copy (complete with a Hermann type score), but quickly devolves into a dumb, senseless "thriller" with too much comedy relief. With Jim Belushi (whose acting hasn't improved) as the crude guy who hires him, Dean Stockwell as the very cranky landlord, Ersgard as a cheerful, irritating East German comic, Richard Moll as a long haired gun dealer, and Tony Longo as a big angry truck driver. It's another movie made by Full Moon escapees.

**THE THREE STOOGES (00) D James Frawley, S Kirk Ellis, Janet Roach, P Jim Lemley, Tim White**

This multi-character bio movie spanning four decades is surprisingly factual and detailed. In 1959 a retired and depressed Moe Howard (Paul Ben-Victor) hangs around the studio doing menial chores. His memories go back to the 20s. We see the three Horwitz brothers clowning at Luna park for change, in vaudeville with Ted Healy (Martin Esokas), meeting violin playing comic Larry Fine (Evan Handler), and making a Fox feature with Shemp (John Kassir). When he quits, they add little brother Curley (Michael Chiklis from *THE COMMISH* series) and sign with the rude loud Harry Cohn (Linal Haft). Healy is shown as being a mean, cheap egomaniac womanizing drunk, Shemp is insecure and miserable and Curley (clearly the funniest of the bunch here) is devastated by having to shave his head. One revealing scene has a drunk Curley being physically hurt by female "fans" who think he enjoys being hit. Moe always keeps the act together despite unfair contracts, defections and deaths. This ignores the successful post Stooze careers of Shemp and Healy and the Stooges' many MGM credits. Others play the Stooze wives and parents, Columbia shorts directors, and later substitute Stooges. The black and white recreations of some familiar Stooze scenes are very well done. Like all recent TV bio movies, it ends on a positive note (the Stooges are rediscovered by TV watching kids). If you liked this



LIVING IN PERIL



WING COMMANDER



ABC TV movie (I did), you can thank executive producer Mel Gibson!

**BROKEDOWN PALACE (20th, 99) D Jonathan Kaplan, S David Arata, P Adam Fields**

Two immature, naive best friends graduate from high school, and leave for a secret trip to Thailand. Their parents think they're safe in Hawaii (!?). Alice (Claire Danes, excellent as usual) plans it all, and Darlene (Kate Beckinsale) is seduced by a devious Australian who has heroin planted in a suitcase. The trial is a sham. This WIP (women in prison) movie is a good light (PG-13) version of MIDNIGHT EXPRESS complete with solitary confinement. The inmates even become human being lawnmowers (MC5 fans take note). Alice's audio tape is given to a determined American lawyer (Bill Pullman) and his Asian wife (Jacqueline Kim), but the ending is not a happy one. With Lou Diamond Phillips (corrupt U.S. embassy rep), John Doe (Alice's working class dad), a kickboxing match, and a cover of "Rock The Casbah." Kaplan's first features back in the early 70s included THE STUDENT TEACHERS, THE SLAMS and NIGHT CALL NURSES. This, ANNA AND THE KING, and THE BEACH (all from Fox) are all set in Thailand, but the first two were filmed in The Philippines.

**OFFICE SPACE (20th, 99) D/S Mike Judge, P Michael Rotenberg, Daniel Rappaport**

This anti-corporate (and computer) movie (from a huge corporation) was based on Judge's Milton animated shorts. The box states that it's from the creator of BEAVIS AND BUTT-HEAD (true), but the very low key humor is much more like Judge's KING OF THE HILL. Peter (Ron Livingston from SWINGERS) stops caring at work, tells one of his eight bosses (Gary Cole) and a personnel consultant (John C. McGinley) the truth ("I Space") and is promoted. Eventually he just stops showing up. Meanwhile, he falls for a waitress (Jennifer Aniston), and plots against the company with two other employees (David Herman and Ajay Naidu). The scariest, very believable part is how devious heartless doubletalk is used to downsize and get rid of employees. Stephen Root is the extreme nerd Milton and Diedrich Bader (from the DREW CAREY show) is a nosey neighbor. With a courtroom nightmare and a kung fu movie clip. Music includes tracks by Ice Cube, Perez Prado and a rap version of "Take This Job And Shove It."

**THE EIGHTEENTH ANGEL (Col. 97) D William Bindley, S David Seltzer, P William Hart, Douglas Curtis**

After her mother kills herself, teen Lucy (Rachel Leigh Cook) leaves Boston with her music professor father (Christopher McDonald). They go to a villa near Rome, where they've both been hired for unrelated jobs (hers is modeling). It's all part of a diabolical, demonic plot by Father Simian (Maximilian Schell), a geneticist - and the whole town. The weirdest part features cloned corpses and skin masks from dead kids. With flashbacks of children being killed, nightmares, false scares, an impalement and a mass cat attack. Stanley Tucci plays a doctor friend and there's a mostly Italian cast. KNB handled the FX. Seltzer also wrote THE OMEN. Schell played a similar role in JOHN CARPENTER'S VAMPIRES

**BEST LAID PLANS (20th, 99) D Mike Barker, S Ted Griffith, P Alan Greenspan, Betsy Beers, Chris Moore, Sean Bailey**

A coke deal rip off leads to a set up inside a set up plot and a flashback is most of this movie. We see how Nick (Alessandro Nivola from FACE/OFF), who works for a recycling company, meets waitress Lissa (Reese Witherspoon) and why he wants her to sleep with his future professor friend Bryce (Josh Brolin). A black gangster who was ripped off demands his money back, a stay of execution note signed by Lincoln is stolen and Lissa is handcuffed, hit, and left for dead. The

Mills Brother's "Glow Worm" is on the soundtrack. Mike Newell was the executive producer.

**ARMAGEDDON BOULEVARD (Home Video, 98) P/D/S/cine. Donald G. Jackson, P/edit/star Scott Shaw**

(SHOTGUN BOULEVARD) There's lots of talk and bad acting in this senseless, overlong mess. The only memorable part is a hitchhiker (Jill Kelly) who strips at gunpoint, is handcuffed, runs in the woods then walks in a junkyard naked and holding a gun. These scenes are edited in every time the rest gets too boring while a song goes "you're a bitch." Shaw is Jack B. Quick, Robert Z'Dar drives around, walks around, laughs, and cries, and gangster Conrad Brooks whispers. Julie Strain and her real life husband Kevin Eastman are in unrelated scenes as some kind of fairy tale king and queen. A woman acts like a rag doll and scenes are repeated. When you think it's all finally over, Strain (who has different breast sizes in different footage) dances topless, an A bomb explodes, she bathes and shaves (while Kristi Strain showers), then a band plays country and rock songs. The best looking (by far) female character is Asian. She dies early. 3213 Florida St. #200, Kenner, LA, 70065.

**50s**

**TOMMY SANDS SINGS  
THE JAMES DEAN THEME**



... IT'S CALLED "LET ME BE LOVED" AND IT'S HEARD IN THE FILM. THERE'S A SINGLE, 45 R.P.M. RECORD ON THE MARKET. BE SURE LOCAL DJ'S HAVE IT!

**THE SNOWS OF KILIMANJARO (Englewood, 52) D Henry King, S Casey Robinson, P Darryl F. Zanuck**

In Africa, famous novelist Harry (Gregory Peck) lies dying, vultures circle, and his wealthy wife (Susan Hayward) just leaves him there to go hunting. The delirious man remembers his past. The rest of the 117 min. semi-autobiographical Hemingway adaptation features multiple narration and flashbacks inside of flashbacks. He goes to Paris in the 20s, falls for a life model (Ava Gardner) and writes The Lost Generation. They go to Africa and watch bullfights in Spain but after he leaves her, she dies working for the Red Cross on the front lines of The Spanish Civil War. Also with Hildegard Knef as a Countess, Leo G. Carroll as his uncle, Torin Thatcher as the "great white hunter," Paul Thompson as the witch doctor, and a laughing hyena. The wildlife footage is excellent, but the actors were all filmed on sets. The score is by Bernard Hermann. Hayward soon returned in the

"dark continent" movies WHITE WITCH DOCTOR (53) and UNTAMED (55). It's odd to see this Fox Technicolor hit released by a video company known for low budget titles. They added the trailer and some lobby cards but the end credits are missing.

**SING BOY SING (Fang, 58) P/D Henry Ephron, S Claude Binyon**

In 57, Tommy Sands starred in a TV drama called THE SINGING IDOL and had his only top ten hit ("Teenage Crush" on Capitol). 20th Century then had him recreate the role of Virgil Walker from Louisiana. He's like Elvis mixed with Marjoe and this Cinemascope feature is an early look at how a Southern singer can lose it under pressure to make money for others. His devious shark like manager (Edmond O'Brien) tries to erase the influence of his tent preacher grandfather (John McIntire). In the big city (New York) lonely Virgil hires a friendly Oakie (Nick Adams) as his road companion and later beats up a paparazzi. With Jerry Paris as the record PR man, Josephine Hutchinson as his aunt, Lili Gentile as the girlfriend who he leaves behind, Regis Toomey as a reverend, Diane Jergens, and Cleveland's Bill Randle and other real disc jockeys. Sands sings a half dozen orchestrated pop and gospel songs (the title song went to #24). I wish I liked the music more. O'Brien had also been in THE GIRL CAN'T HELP IT (56).



## CANADA

### THE MINION (Touchstone, 98) D Jean Marc Piche, S Matt Roe, Ripley Highsmith, P Claudio Castravelli

During a hot Xmas season, Karen (Francoise Robertson), a Mohawk archaeologist, unleashes a deadly presence in a burial site under the sewers of Manhattan. It transfers to various bodies (as in THE HIDDEN) and when a black guy is possessed, he uses a machine gun for a police station massacre (as in TERMINATOR). Lucas (star Dolph Lundgren), a Soviet mercenary Afghan war vet of few words, turned Templar priest (!?) shows up with a spiked glove, determined to recapture "the key." She discovers her roots when they visit a nuke waste plant on an upstate Indian reservation and he returns to Templar headquarters in Jerusalem. Her Indian grandfather (Michael Greyeyes) has b/w nightmares and the action scenes are slo-mo. With Roc Lafortune, David Nerman, and Don Franks. It was filmed around Quebec.

### EYE OF THE BEHOLDER (Col, 00) D/S Stephan Elliott, P Nicolas Clermont, Tony Smith

Stephen, aka The Eye (Ewan McGregor), is a depressed high tech detective who imagines that his (dead?) little daughter is with him. He witnesses an even more depressed woman (Ashley Judd) kill a man, leaves his computer screens behind and follows her across the country. She changes her hair style and her name as she kills more guys (who mostly seem to deserve it). I'd guess that the Australian director (of PRISCILLA, QUEEN OF THE DESERT) just discovered the films of Antonioni and maybe early Argento. Some scenes copy Hitchcock closely (REAR WINDOW, VERTIGO) and there's a twist non-ending that might make you wish you had spent your time elsewhere. With Patrick Bergin as a blind millionaire, Jason Priestley as a sadistic junkie, Genevieve Bujold as a prison doctor, k.d. lang as the on screen contact, flashbacks, and a scene from THE WASP WOMAN. Canadian locations stand in (obviously) for various American cities and stark locations (the desert, snow covered wasteland) are used. Mark Damon was exec producer. So far McGregor's career is all arty obscurities - and THE PHANTOM MENACE.

### DISTURBING BEHAVIOR (MGM, 98) D David Nutter, S Scott Rosenberg, P Arny Bernstein, Jonathan Shestack

A new student (James Marsden, who has nightmares) arrives at a Pacific NW island community high school. He eventually is convinced that the school's elite students have been operated on and reprogrammed by a crazed counselor (Bruce Greenwood) with the support of the parents. The perfect teens' plan is extremely flawed though. An old asylum is filled with failures and "toxic jocks" malfunction and become violent for a number of reasons. Some of these scenes are pretty funny in a black comedy way. Katie Holmes (GO) is the non-conformist female lead, but more interesting roles are played by Nick Stahl (stoner/slacker who warns the hero) and William Sadler (seemingly idiotic rat catching janitor who quotes The Wall). Steve Railsback is a corrupt cop and there's a (very good) tie in video by The Flys after the feature. Marsden was also in GOSSIP and THE X-MEN. This decent STEPFORD WIVES variation (filmed in Vancouver) is by the director of TRANCERS sequels and X FILES episodes.

## EROTIC

### SUPERSTARLET A.D. (Big Broad, 00) P/D/S John Michael McCarthy

Women in lingerie with machine guns who worship in an old movie theater, wander on a post nuke landscape. Naomi (Gina Velour, who narrates), searches for a stag film starring her grandmother. She encounters several female tribes with different hair colors, blondes on horseback, ugly cave men, and a cabaret show where Jezebel (Kerine Elkins), who hates red haired actresses, sings. FASTER PUSSYCAT and PEEPING TOM were big influences. You also get hot rods, leather, S+M, a lesbian scene, exact recreations of nudie reels, original music, and flashbacks. The cinematography (color and b/w) and FX are excellent. Like all of McCarthy's movies, it was made in Memphis.

### CASTING COUCH (Surrender, 00)

If you liked AUDITIONS FROM BEYOND (PV #31), this takes things further. In each scene an actress talks a bit, strips, and has sex, all supposedly to get a role in a movie. There are two blondes (one has nipple rings), three with dark hair (one does a tit fuck), and two lesbian scenes. It ends with the blonde hostess solo. It's the best of several recent plotless Full Moon sex titles, and most of the women look great, but again, several scenes are ruined by silicone. With Taylor St. Claire (FEM ALIEN), Lisa Shaw (SHANDRA), Holly Sampson, Stacie Marie, Kara Styler, Susan Elizabeth, Tawny Garrison, Summer Leeds, and Shelly Andre. This near porn is from the same company that grinds out G rated kid movies. The credits are fake.



CASTING COUCH

## SPAIN

### THE DEVIL'S KISS (JFTH!, 73) D/S Georges Gigo

(LA PERVERSA CARICIA DE SATAN) An exotic looking former countess (Silvia Solar) arrives at her former estate outside Paris with Professor Gambler (Oliver Mathot). She conducts a seance and he sets up a lab. The grubby, long haired short Igor type character robs graves and they revive a bald corpse and control a Frankenstein like "zombie" with telepathy. The creature (he resembles Lon Chaney Jr. on TALES OF TOMORROW) kills the Duke, whose young photographer nephew (Daniel Martin) takes over. He allows the Satanists to stay. Meanwhile the blonde maid (Evelyn Scott) is naked for sex scenes and becomes a zombie too. With tinted flashbacks, dreams, a voyeur butler and an avant garde fashion show, complete with funk and psych instrumentals. The tape is slightly letterboxed. Something Weird has it under the real title, THE WICKED CARESSES OF SATAN.



DISTURBING BEHAVIOR

### THE SWAMP OF RAVENS (VSOM, 73) D Manuel Cano, S Santiaga Moncada

The sadistic Dr. Prosa (Raymond Oliver with long hair and sideburns) conducts genetic experiments using street beggars, scarred Indian lepers and hookers as subjects. The bodies and heads of his many failed experiments are taken to a swamp. He's also obsessed by Simone (Marcia Bichette), who plans to leave with an American who sings to a mannequin of her in a club. With flashbacks, an autopsy, mutant babies in jars, and topless bondage and necro scenes. Fernando Sancho is the crude sheriff. The music includes pop songs and psych instrumentals. The best part of this wacky Spanish production is the surreal sight of heads in the swamp. It was filmed in Puerto Rico, by the maker of VODOO BLACK EXORCIST (PV #6) and KING OF THE JUNGLE. The (worn) print has Greek subtitles.

## EARLY 90s

### NO TELLING (World Artists, 91) D/S Larry Fessenden, S Beck Underwood, P Rachel Horovitz



(THE FRANKENSTEIN COMPLEX) A couple move to a farm where Lillian (red haired Miriam Healy-Louise) takes photographs and has nightmares. Her secretive and increasingly cold big business sponsored research doctor husband Jeffrey (Stephen Ramsey) dissects mice and rabbits, then graduates to larger mammals. She starts hanging around with an anti-corporate crusader (David Van Tieghem). The final result of Jeffrey's Dr. Moreau style experiments is pathetic and feeble instead of threatening and scary. The low key, basically believable feature has very good acting and cinematography and a strong anti-vivisectionist point of view. Music includes tracks by Coleman Hawkins, the Beastie Boys and Timi Yuro ("Make The World Go Away"). It was filmed in various Sullivan County, NY towns that we're very familiar with: Calicoon (we used to go to their movie theater), Jeffersonville (home of Ted's excellent Greek/Turkish restaurant), Bethel (original Woodstock site), Kenoza Lake, and Liberty. Fessenden recently made HABIT (PV #32).

**THE FINE ART (Open City, 92) P/D/S/ cine./edit/act Eric Stanze, P/music Brian McClelland**

Innocent blonde teen Val (Lisa Morrison) has a blind date with the innocent seeming and looking Bill (Jeremy Wallace). She discovers his hidden paintings of bloody murders and he starts threatening her. Seems like he's a killer who makes his own art become reality. She has a nightmare (b/w and color negative) and decides to paint him. It's all very much like a NIGHT GALLERY episode. With Betty Pollock, Jason Shepherd, and Jessica Wyman. The St. Louis, Missouri student production was originally broadcast on local cable TV, then was edited down and used as part of a compilation tape. This is a new restored version, complete with a "making-of" THE FINE ART short, outtakes, and two impressive shorts by Tommy Biondo (one stars Stanze). I've never seen this kind of deluxe treatment for a no star low budget production, but you can be sure many more are on the way. Stanze made THE SCARE GAME next (also available in a new expanded edition). Call (315) 454-5608.

**EVIL LIVES (Apix, 91) D Thunder Levin, S James Hankins, Adam Winston, P/S Matt Devlen**

The very popular horror writer Richard Wayborn (Tristan Rogers from GENERAL HOSPITAL who sounds Australian) is actually an ageless killer. He drugs college girls, who each briefly "become" his long lost love (with a dubbed in Brit accent) before being killed (or killing themselves). An art student (Arabella Holzbog from STONE COLD) escapes, has nightmares and dreams, and tries to convince her cop ex (Tyron Power Jr.) that her life is in danger. Eventually a bi-sexual mutant appears (the weird make-up must have been inspired by SCREAM, BABY SCREAM). One victim (Melissa Moore) is naked for a sex scene. With Sonia Curtis, Wendy Barry (from KNIGHTS OF THE CITY) and brief appearances by Paul Bartel (convincing as a boring professor), Griffin O'Neal, Julie Strain, and Dawn "Mary Ann" Wells. The script is ridiculous, and Wayborn is unconvincing, but Holzbog is good and so is the original music. Filmed as SOUL MATES, this apparently spent many years on the shelf. Devlen also produced UNDERGROUND (PV #26).

**STEEL FRONTIER (PM, 94) D/S Jacobsen Hart, D/oct Paul G. Volk, P/2nd unit D/cine. Richard Peppin, P Joseph Merhi**

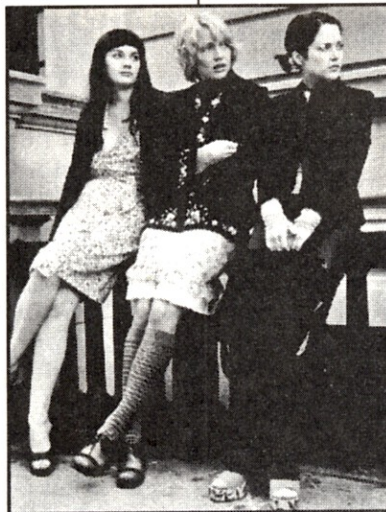
In the post nuke future, Yuma (Joe Lara), a long haired, harmonica playing, motorcycle riding loner, passes an initiation test (a severe beating) from the

warriors who have taken over peaceful New Hope. Yuma befriends blonde Sarah (Stacie Foster), forced to work on a "tire farm," and a kid. J. W. Quantrell (Brion James) leaves his reluctant general (Bo Svenson) in charge, but his inept short son (James C. Victor) tries to take over. There's also a very irritating idiot "chicken boy" character. The western meets ROAD WARRIOR feature has the usual PM explosions, gun battles (six shooters and machine guns) and a flaming man.

**THE FIRST TIME**

**VIRTUAL SEXUALITY (Tri Star, 99) D Nick Hurran, S Nick Fisher, P Christopher Figg**

(MR. RIGHT BLOKE) This must have been influenced by the Ann Magnusen movie MR. RIGHT. Teenage Justine (Laura Fraser) goes to a shop where she creates a blonde fantasy guy with a computer. An explosion somehow causes the image to become Jake (Rupert Penry-Jones), who has her memory. This part of the movie becomes a gay fantasy as the "perfect" naive, unashamed Jake (who resembles a young Sting) moves in with Justine's shy admirer Chas (Luke de-Lacey). Chas becomes convinced that Jake is Justine. Justine later returns, in love with her self created male self. The funniest part is when clueless guys at a disco talk to the camera about the absurd "rules" of getting a girl. The other main characters are an asshole jock (Kieran O'Brien), a black best friend (Marcelle Duprey), and a knockout blonde (Natasha Bell). With male locker room nudity and a censorship X over a penis. The light British fantasy was based on a novel by Chloe Rayban.



COMING SOON



EVIL LIVES

**COMING SOON (Apix, 97) D/S Colette Burson, S Kate Robin, P Kevin Duffy, Beau Flynn, Stefan Simchowit**

Three rich, spoiled Manhattan high school senior best friends compare notes about immature, selfish boyfriends, and a lack of orgasms. They live in a world of divorced parents, private schools, shrinks, Prozac, ecstasy, and limos. Stream (blonde Bonnie Root) lives with her single frizz-head mom (Mia Farrow). She ends up with the rebellious but romantic singer (Ryan Reynolds with a soul patch) of the MTV friendly rock band Oedipus Wreck. They're seen on stage and in a video. Her friends are the shallow one with black bangs (Gaby Hoffmann) and the one (Tricia Vessey) with a pet iguana who decides she's gay after meeting the female drummer. The leads are excellent, it's a switch from the countless dumb movies about teen boys trying to get laid, and it's nice to see Farrow in a good role again. Peter Bogdanovich, Ryan O'Neal, Yasmine Bleeth, and Spalding Gray are the name guest stars. Also with Kevin Corrigan and a brief role for Ashton Kutcher (Kelso on THAT 70s SHOW).

**OTHER COUNTRIES**

**HOUSE IN THE WOODS (Sinister, 59) D/S Maxwell Munden, P Geoffrey Goodbart**

War vet writer Geoff (Michael Gough) and his wife Carol (Patricia Roc), leave their city apartment to get away from neighbors who have loud parties. They rent a large country cottage for an extremely low amount. The widower artist owner (Ronald Howard) insists that all three of them stay there for a while before he moves and wants to paint Carol. Evidence starts mounting that he had killed his wife, which inspires Geoff to write a murder novel and predict what will happen next. This 62 min. British Film Workshop production is not a ghost



story (as claimed in some books), but it could almost pass as an ALFRED HITCHCOCK TV episode. Howard had been in QUEEN OF SPADES (48). Gough, now known to millions as Alfred the butler, was about to act in HORROR OF DRACULA.

**THE WEBMASTER (Sterling, 98) D/S Thomas Borch Nielsen, P Soren Juul Petersen**

(SKYGGEN) JB (the nearly bald Lars Bom), who works for Cyberworld, and a bounty hunter named Mia (Puk Scharbau) witness a woman murdering a man during sex. Then the sadistic Stoiss (Jorgen Kiil) forces JB (who narrates in an endless monotone) to work for him with a heart control implant. Then the villain's black leather mistress (Karin Rorbeck who has nude scenes) seduces JB. The computer FX are interesting (JB talks to his small cyber ego), but much of this is filmed in dark smokey rooms and corridors (in an old shipyard in Copenhagen, Denmark). With rave party scenes and a drag queen. It's dubbed.

**MASKED AVENGER VERSUS ULTRA VILLAIN IN THE LAIR OF THE NAKED BIKINI (Shockorama, 97) P/D Mark Savage, S Haruki Koto**

An obsessed panty collecting P.I. (Robin Brennan) is also secretly the sad eyed "Masturbating Gunman" in a Mexican wrestling mask and a black rubber suit. He kills bad guys and pulls their guts out. The balding evil German villain (Peter Beitans) talks way too much, and has his gang kidnap various women (some are topless), including the virgin Nun sister (Nene Powell) of the hero. The main joke is: the Avenger shows up for the rescue, three women strip and dance topless and he rolls around jacking off on himself. The cinematography for this "bad taste" comedy is excellent (the seashore is especially beautiful) but it's pretty stupid. The letterboxed Australian/Japanese feature is available from Alternate Cinema.

**THE MIGHTY PEKING MAN (76) D Ho Meng-Hua, S I. Kuang, P RunRun Shaw**

(XING XING WANG, GOLIATHON) Explorer Johnny Fang (Li Hsui-Hsien/Danny Lee) is hired to go to The Himalayas and bring back a giant ape. He falls for the blonde jungle woman (Evelyn Kraft) who helps him and the man in a suit Kong copy eventually stomps people and buildings in India, then Hong Kong. Feng has flashbacks (about his cheating fiancée) and she relates childhood plane crash flashbacks. She also swings her pet leopard around, goes for slo mo runs in her brief jungle bikini, and fights off the lecherous shameless showman. Chinese were darkened up to play Indians, but real Indians are in other scenes. You get the usual obvious GODZILLA movie style models, plus an elephant stampede, quicksand, a tiger attack, a leg bitten off, romantic pop songs, Brits, and a flaming ape. The director also made more outrageous movies like THE FLYING GUILLOTINE and BLACK MAGIC (both 75), the star was also in INFRA MAN and THE KILLER and the Swiss born Kraft had starred in the German LADY DRACULA. Quentin Tarantino (seen on the video box) arranged for the Shawscope feature to have a theatrical midnight movie release, but for me, it's really not quite special (or bad) enough to qualify.

**MORE SEQUELS**

**FROM DUSK TO DAWN 3: THE HANGMAN'S DAUGHTER (Dimension, 99) D P. J. Pesce, S Alvaro Rodriguez, P Gianni Nunnari, Meir Teper, Michael S. Murphey**

This violent prequel is perfect for fans of both horror movies and Italian westerns. A stagecoach carries characters to a Mexican whorehouse/bar that turns out to be the vampire lair of the other two DUSK movies. Marco Leonardi (from LIKE WATER FOR CHOCOLATE) is a brutal bandito who saves Esmerelda (Ara

Celi) from her own sadistic hangman father's public whipping. Michael Parks is perfect as the bearded hard drinking atheist writer Ambrose Bierce. With gory cannibalism, bats, demons, an orgy, topless women, burning men, a hanging woman, and flashbacks and nightmares. I could have done without the stupid "balls kicked out" scene. During the carnage, everything slows down for a surprise b/w tango dance scene. The cast includes Rebecca Gayheart from SCREAM 2, Lennie Loftin, Orlando Jones, Sonia Braga as the madame and series regular Danny Trejo. The fine end theme sounds like ZZ Top meets Led Zep. It was shot back to back with FROM DUSK 2 (PV #30) in S. Africa. Tarantino and Robert Rodriguez were exec producers and The KNB Group handled the FX again.

**WARLOCK III: THE END OF INNOCENCE (Vidmark, 98) D/S Eric Freiser, P/S Bruce David Eisen**

Kris (HELLRAISER series star Ashley Laurence), an orphan, inherits a nearly empty old New England house. Five college friends join her there and the warlock (Bruce Payne, in black vinyl pants) shows up claiming to be a historian. He messes with the minds of the helpless young people before killing them off for no apparent reason. The HELLRAISER inspired hell/torture sequence and some mild S+M scenes featuring a topless Angel Boris (from Playboy) stand out from the rest of this dull claustrophobic sequel, filmed in Dublin, Ireland. With a burning man, pot smoking, a nightmare, flashbacks, false scares, a PLANET OF THE APES quote, and a various artists rock soundtrack. Boti Ann Bliss (as a dyed blonde "witch") and Paul Francis co-star. Payne replaced Julian Sands from WARLOCK and WARLOCK: THE ARMAGEDDON (PV #18).



From MIGHTY PEKING MAN

**SHORTS/COMPS...**

**WWII V FOR VICTORY (SW)**

Many shorts make up this incredible comp, an excellent way to get a feel of what it must have been like to live in America during the war. There's a Kate Smith singalong, a detailed Republican NY Gov. Dewey for President short, patriotic Oldsmobile spots,

and an explanation of why you shouldn't question the new 10¢ tax added to your 25¢ (!) movie ticket. HANDBOOK FOR AIR RAID WARDENS describes all the gasses you might die from and singles out Seattle as a probable target. JAPS BOMB USA! has footage of Hawaii after the attack and Hirohito rallies. WOMEN IN DEFENSE was written by Eleanor Roosevelt and narrated by Katherine Hepburn! Bob Hope hosts ALL STAR BOND RALLY (from 20th Century) which has music from Harpo, Crosby, and Sinatra with the Bob James Orchestra ("Saturday Night"). It also features radio stars Fibber McGee And Molly and many name actresses as talking pinup photos. YOU, JOHN JONES!, directed by Mervyn LeRoy for MGM, stars James Cagney as an air raid warden who imagines that his little daughter (Margaret O'Brien) is in various European countries, crying, starving, missing a leg and even dead. Back in reality, she recites the Gettysburg Address. I probably would have enlisted after I left the theater and so would you. Ann Sothorn plays the mom.

**TALES OF TOMORROW VOL. 3 (Englewood, 52/3) D Don Medford, P Mort Abrahams**

In THE EVIL WITHIN (written by Many Starr), the neglected wife (Margaret Phillips) of a workaholic scientist (Rod Steiger) is accidentally dosed with his mind altering drug. She becomes a raging vengeful hellcat. The assistant (struggling actor James Dean) stays in the lab. THE WINDOW (written by Frank DeFelitta) was pretty experimental for early 50s TV. A televised sci fi TALES... show is interrupted (Please Stand By!) by a mysterious live broadcast from a bare (HONEYMOONERS look) apartment. The actual producer, director and others (as themselves) in the ABC studio are horrified when they realize they're broadcasting a murder. Steiger is the killer of his lover's drunk husband (Frank Maxwell). In YOUTH ON TAP (written by Lona Kenney and Mann Rubin), a



man (Harry Townes) pays money to others for their blood in order to stay eternally young. A truck driver (Robert Alda) who wants to marry a waitress (Alice Moore) is the latest victim. These have new title credits. For more on this live ABC (51-3) sci fi show see PV # 31 + 32. This is the best volume so far.

### ELVIS MEETS THE BEATLES (Big Broad, 00) P/D/S John Michael McCarthy

ELVIS MEETS NIXON (PV #26) was fun, but this low budget (mostly) black and white 22 min. short is brilliant and dazzling. Why didn't anybody else think of this? "Everything is based on what someone else said is true!" and if you've read books on the world's biggest pop stars, you'll know where some of the scenes come from. Elvis (Joe Machamer) tells Nixon about subversive Beatles songs, and Lennon (Archie Muller) publicly apologizes for claiming The Beatles are bigger than Elvis. On Aug 27, 65 the stars meet, insult each other, get high, fight, jam, and compare pills and memories of Germany. Priscilla (Victoria Brough) asks Brian Epstein "Why do all the songs on Revolver mention death?" and shows Elvis' cat fight videos to Ringo. Characters have flashforward dreams, there's a HARD DAY'S NIGHT style chase, and Memphis mafia members and Col. Parker are there too. The dubbed in sound alike voices are perfect. Original instrumentals are by The Beatles- Asterisks. I wish it was longer.



ELVIS MEETS THE BEATLES

### VAMPIRES (Maverick, 97/8) D Pierre Dolpy, John Hamilton, Russell Mulcahy, Jimmy Kaufman

This is one of three new comps from the slick Showtime HUNGER series. The stories are basically just excuses for nudity and sex. In #1 (S - Terry Curtis Fox), a screaming naked madman (Giancarlo Esposito) is locked in an asylum cage. Blonde patient Kim Feeney (who has military flashbacks) is put in the next cell and they have a wild sex scene. #2 (S Craig Miller and Mark Nelson) is a comedy with a virgin (Chad Lowe) who finds himself naked in nightclub. Isabelle Cyr tells him he's a vampire, becomes a blonde and they have sex. #3 (S. Steven and A. Salzberg), based on a Brian Lumley story, is the best. An American (Phillip Casnoff), visiting an old East Euro village with death parades, wants a beautiful woman (Celine Bonnier) who is with a mysterious old man (Leonardo Cimino). She becomes a succubus demon during sex and a painting comes to life with sex scenes (like in DEVIL'S ADVOCATE). #4 (S Gerald Wexler) is based on a Harlan Ellison story. Sofia Shinas (who narrates) kills men in Paris. A body double was used for her two sex scenes. Paul- Anthony Stewart co-stars. The odd serious intros star Terence Stamp. The box hints that David Bowie who later replaced him (did he need the money?!) MIGHT be on the tape. The series is filmed in Montreal. Tony and Ridley Scott are the executive producers. The credits are incomplete (and partially obscured on screener copies).



VAMPIRES

### NUDES, NUDISTS, AND NUDISM Vol 3 (SW)

These comps are made up of shorts (some silent) and scenes from features. During the 60s, there were so many nudist films that there were several types. Some with actual nudists of various ages and shapes could be stark and resemble Diane Arbus photos. Others are obviously staged fantasy movies featuring beautiful models, strippers and/or nudie movie actresses. Some were passed off as documentaries. Others had minimal stories and characters. Others mix the real with the fantasy. This volume includes A DAY AT A NUDIST CAMP (in four

parts), and WEEKEND NUDISTS, both in black and white. WEEKEND has weight lifting, the very real touch of using bug spray, and also features men (one is black). CAMP JAYBIRD (also b/w) has all female nude volleyball, large ball tossing, ping pong, shuffleboard, and mud throwing. Note the Volkswagens, Jeep station wagons, and a blonde who resembles Irish McCalla. In NUDIST CRUISE naked women play badminton, fence, ride small surf boards, and use a Geiger counter (!). NUDE ON THE FLORIDA KEYS is a commercial for a nudist organisation. In AN AFTERNOON WITH MARLENE, Marsha Jordan (before her A. C. Stephens movies), swims in a pool, showers, and sunbathes.

### NUDES, NUDISTS, AND NUDISM Vol 4 (SW)

More from WEEKEND NUDISTS (from Vol. 3) opens this comp, probably the best of the series. Nudists barbecue burgers (in real life a nudist would at least wear an apron to avoid splattering grease) and walk in woods, and women bathe in a stream, frolic in a river, and play badminton. In LES FEMMES, smiling women pose, dance by a trailer, swim in the ocean, and dance in the sand. NUDIST ISLE features archery, volleyball and trying to use a pogo stick (in the sand). A NAKED WEDDING has a couple on a honeymoon in a cabin. He carries her (well known men's magazine pin-up Michelle Angelo) on his shoulders all over the place. The best parts are from two colorful features. Barry Mahon's NUDES ON TIGER REEF (PV #17) features Nadja Swenson (also in NAUGHTY NUDES), Darlene Bennett, Gigi Darlene, and Sandra Sinclair (all in many features). The naked posing young starlets are seen being filmed by Sande Johnsen (director of TEENAGE GANG DEBS) who wears swim trunks. Then there are outtakes (!) from the inspired British SANDY THE RELUCTANT NUDIST. Seven smiling beauties pose while watching a nude tennis match.

### DOCS

### IT CONQUERED HOLLYWOOD! (00) P/S John Watkin, Eamon Harrington

80 year old Sam Arkoff, chomping on a huge cigar, is clearly the star of this sketchy but fun AMC documentary about A.I.P., the studio he co-founded. When discussing Annette Funicello in the beach movies, he says, "Walt Disney was pissed off!" Many brief (and often unidentified) clips are shown and many people are interviewed, including Dick Miller, Beverly Garland, Dick Dale, directors Roger Corman, Joe Dante, Alan Arkush, Herman Cohen and Burt Topper, writer Mark Thomas McGhee and PV contributor David Del Valle. Bruce Dern and Pam Grier were the most fun for me to watch. Topics include drive-in date movies for teenagers, I WAS A TEENAGE WEREWOLF, the posters ("See! See! See!"), Arkoff's partner, the late James Nicholson's divorce (Susan Hart, the actress he left his wife for is also interviewed), Italian imports and WHAT'S UP, TIGER LILY?. It ends with a brief look at Blaxploitation. Except for the early days, THE TERROR, THE WILD ANGELS, and THE TRIP, Corman's substantial role is played down. The Poe movies aren't even mentioned! Peter Bogdanovich narrates.

### HOLLYWOOD ROCKS THE MOVIES: THE EARLY YEARS (55-70) (00) P/D Edith Becker, D Kevin J. Burns, S Ed Singer

AMC aired this four part documentary with many excellent and unexpected clips and narration by a bored sounding Ringo Starr. It starts with swing, Louis Jordan, Joe Turner, Bill Haley, BLACKBOARD JUNGLE (including an interview



with the late Richard Brooks) and Chuck Berry doing "You Can't Catch Me." The next part is the best all around, featuring Little Richard, Fats Domino, Jerry Lee Lewis, Ritchie Valens, THE GIRL CAN'T HELP IT, and some rare color screen tests with Elvis (he does "Blue Suede Shoes"), Pat Boone and Fabian. Ricky Nelson, Duane Eddy and even Tommy Sands are also acknowledged. The next segment covers the Twist and BYE BYE BIRDIE, then falls apart and loses credibility as it dwells on acts doing mediocre non-hit songs in beach party movies. This is a typical misleading set-up for the arrival of The Beatles. The ending is great and includes Nancy Sinatra, Paul Revere And The Raiders, THE BIG TNT SHOW, THE TRIP, HEAD, EASY RIDER, MONTEREY POP, ALICE'S RESTAURANT and WOODSTOCK. Just a few of the many people who were interviewed are Brian Wilson (praising Chuck Berry), Little Richard, Sam Phillips (the topic of a recent A+E bio), Leiber and Stoller, Richard Lester, William Asher, D. A. Pennebaker, Lesley Gore, Jackie DeShannon, and Marshall Crenshaw, whose (unmentioned) Hollywood Rock book inspired it.

#### IT'S ONLY ROCK AND ROLL (00)

VHI also aired a four part documentary on rock movies. The first part covers the 50s. Host Jonathon Schaech (DOOM GENERATION) says "the titles all blurred together." Isaac Hayes hosts the 60/70s section and it's fun to hear him talk about the twist, The Monkees and SHAFT ("I even won an Oscar"). Olivia Newton-John does the 80s, including ROCK AND ROLL HIGH SCHOOL and ROCK AND ROLL SWINDLE, then the creation of MTV and many all dance movies. Illeana Douglas does the 90s (mostly nostalgia and bio movies), then crossover soundtracks. Clips from recent bio movies are mixed in with the eras they were about. They were too cheap to pay for Beatles footage so they show clips from THE RUTLES, I WANNA HOLD YOUR HAND and BACKBEAT. The editing is great, but this will confuse the hell out of any kid trying to learn anything and irritate many older viewers. Do you consider TITANIC or its hit single - rock and roll? William Baldwin narrates.

#### VIDEO KILLED THE RADIO STAR (00)

Yes, it's yet another VHI four part documentary. This time I only saw part one. It was all my heart could stand. After a brief look at a 1923 (!) sound short with Sissle and Blake, and an MGM musical sequence, the main point they attempt to make is that the first rock video was by Queen (nonsense!). They talk about Scopitones (60's color juke box shorts) and claim they were from the 50s and were black and white. To prove this, they show part of one with the color removed (!). This segment manages to make David Byrne look like an idiot, by using part of an interview with him out of context. 80s "new romantic" videos (Bowie, Visage, Human League and Adam Ant) take up most of the time. Members of Frankie Goes To Hollywood, The Pet Shop Boys and RuPaul (not in drag) are interviewed. Back in 84, Michael Shore wrote a good book about the history of music videos. Too bad the "brains" behind this didn't bother to read it.

#### TREKKIES (Par, 99) D/edit Roger Nygard, P W. K. Border

STAR TREK: THE NEXT GENERATION defector Denise Crosby (an executive producer) is the hostess and seen conducting some of the many interviews in this documentary. Most of the various TV show main cast members try to put things in perspective. Some are Gene Roddenberry's widow Majel Barrett, Nichelle Nichols, John DeLancie, the late DeForest Kelly, Brent Spiner, and Leonard Nimoy. Patrick Stewart is notably missing and Shatner is only seen talking at a convention. Some are puzzled or removed from it all, others (like James Doohan) are caught up in having desperate people treating them like Messiahs (or Elvis). The others interviewed include dealers, fans and fanatics. Some dress as Vulcans or learn to speak Klingon. People go on TREK cruises

and enjoy all TREK material stand up comics. One older guy claims he plans to have plastic surgery so he can have Spock ears. People need fantasy worlds and diversions, and I guess the shows do promote peace and racial harmony (more or less), but I would not appreciate having an in your face TREK obsessed school teacher or dentist. The high point of this feature for me is the young guy who "becomes" the scarred mute resurrected pre-Kirk Captain Pike. Seeing his head on a home made robot cabinet is a great mondo moment, even though I suspect the filmmakers talked him into rolling down the sidewalk (on the way to a Radio Shack). This feature manages to both respect and mock the fans who will probably buy it, and promote everything TREK (especially DEEP SPACE 9). Paramount, of course, produced the TV shows and movies and controls all the merchandising. Live long and profit.

#### FALLEN ANGELS (Shocking, 83) P/D Gregory Brown, P Wendy Apple, Richard Learner

Fox/Lorber hired the man who had already directed several groundbreaking hard X gonzo porn movies to make this phony (in many ways) anti-porn documentary (originally from Vestron). Actual modeling agents in Sherman Oaks, directors (Hal Freeman, Bruce Seven), and actors (a thin Ron Jeremy, young Tom Byron, Eric Edwards) talk about the "industry," and young women audition, talk and pose, and some do softcore sex scenes. The real star is "Kimberly" (porn star Kristara Barrington), who says she's Korean and demonstrates phone sex. Dyed blonde Chic centerfold Diana strips, sings (very badly), cries, rides with her biker boyfriend, and says she's not allowed in her home town anymore.

One segment is the making of CAUGHT FROM BEHIND. Also with the giggling black Shauna (a visual high point), Kim (who says she's making money for her baby), and several other forgettable unknowns. Brown (aka Dark or Hippolyte) (PV # 26) manages to plug his NEW WAVE HOOKERS at the end (Traci Lords is seen at the Pussycat Theater premiere). Shocking also sells WARM UP WITH TRACI LORDS.

#### BRAZIL

#### O MONSTRO LEGUME DO ESPACO (Canibal Mabuse, 95) P/D/S/cine... Petter Baiestorf, P/oct Leomar Waslawick

A long haired mad doctor keeps a green mutant vegetable man in a building in the woods. The sympathetic soft spoken 1950s sci fi movie look legume monster from space escapes, kills people and talks - a lot. Meanwhile, various other deviant characters

kill, creating piles of blood and guts. With a drug snorting priest, an accordion player and a drunk black guy. Lourdes Jahnke stars with Onesoia Liotto and E. B. Toniolli.

#### ZOMBIO (Canibal Mabuse, 99) P/D/S/cine... Petter Baiestorf, P/oct Cesar Souza

A couple on a river trip encounter a female demon wearing a cape who summons zombies from the earth. The girlfriend is pierced, tattooed and takes a topless swim. A guy in drag ties up a blonde. Zombies attack each other and are decapitated with machetes. There's a big battle in the woods at night and lots of guts. The soundtrack songs (in English) are 70s punk style and the theme song is Cramps influenced. Behind the scenes shots (my favorite part) are at the end. Both of these are in Portuguese, are under one hour long and are available for \$20 each from Canibal Dist., cx. Postal 67, Palmitos/S.C. 89887-000 Brasil.

#### 70s SEX

#### SACRIFICE (SW, 71)

Cassandra (Jane Sentas from TERROR AT ORGY CASTLE) looks like a librarian until she transforms herself into an impressive batgirl look witch, naked





except for black boots, gloves and cape. Her cat Lucifer can transform into a man. She lures a guy to her remote house and drugs him. He calls for Maria (the freckled Ruthann Lott) who asks "Has everyone gone mad?!" The odd little b/w movie has two sex scenes and a flashback. It's soft core with some hard core inserts. The music is cello and pounding timpani drums. There are no credits.

#### **SEXUAL SATANIC AWARENESS (SW, 7-) P/D Michael J. Rogers**

A guy has a cult in this five scene minimal sex movie. There's an outdoor scene, a threesome (while a Humble Pie song is heard!) and one black female cast member. "Obey the great Aaron!" It's the lesser half of a Frank Henenlotter Hardcore Horrors video release with SACRIFICE (above).

#### **TOWER OF LOVE (SW, 73) P/D George Drazich**

Three women in chastity belts live at The Crotavia embassy. The "Den Mother" (Buck Flowers) watches as they play pool, jog, and exercise. A young locksmith (Joseph Peters), who turns out to be the king's son, arrives and unlocks the women for sex. There's also a lesbian scene. Jean Pascal, Kitty Lombard and Tammy Smith star and Johnny Legend's sex version of the old song "Saved" is heard. The print of this Boxoffice Int. soft core nude comedy is too dark.

#### **DARK DREAMS (SW, 73) D Roger Guermanties, P/S France Canidia**

Jack (Harry Reems) and Jill (Tina Russell) are virgins on their honeymoon in upstate NY. After some sex flash forwards, the car breaks down and they're drugged at the home of an old witch (who becomes Darby Lloyd Raines). Soon he's doing it with a blonde, Jill is with a guy in a hood (actually the witch's dog) and the Booker T. and the MGs style rock combo music gets weirder. Jill takes a shower and is tied up for a lesbian scene and there's a topless belly dancer and an oiled black woman with an afro. The print of the Frank Henenlotter Hardcore Horrors release is worn, and is ruined by the unappealing hard core close ups. The trailer is at the end.

### **RON FORD**

#### **WITCHCRAFT IX: SISTERS IN BLOOD (Vista St., 99) D/S Ron Ford, P David Sterling**

Three Catholic college students are encouraged to perform a (topless) ceremony in a graveyard by their evil acting teacher (Don Donason), so that they can play the witches in MACBETH with more conviction (!). Zombies crawl from a grave and Marie (Laeren Ian Richards, who has frizzy red hair) becomes possessed. She seduces and kills a voyeur boy and a priest. The teacher (actually a demon) has sex with blonde witch Keri (Kathleen St. Lawrence) and Marie. Blonde Colleen (star Miranda O'Dell) is the lone hold out and the psychic investigator boyfriend (James Servais) of her older sister Kelly (large breasted Wendy Blair) irritates the cops by withholding information. Anita Page plays an old nun. All the younger female characters have topless or near nude scenes, as required in this "series." It's actually better than most of the others though and with one possible exception (Stephanie Beaton as a cop) the actresses haven't resorted to any plastic surgery.

#### **THE MARK OF DRACULA (97) D/S/act Ron Ford, P Mark J. Gordon**

Ageless British vampire Lucy (Roxanne Coyne) forces a small town genetic research scientist (Tim Sullivan) to revive Dracula (Mark Allen). Two young hiking couples wake up in the scientist's house (actually the home of Jack Arnold's widow). All of a sudden the new local sheriff (Ford) becomes a vampire expert and helps the survivors fight back. It's nearly as tame as one of the many recent horror movies made for kids. With Randall Malone as a crazy mortician, a man in a suit demon, clips from the silent NOSFERATU, and some laughable dummies being thrown around. Ford also made ALIEN FORCE (PV #25), THINGS 3 (aka DEAD TIME TALES) (PV #29), HOLLYWOOD MORTUARY (PV #31), and V-WORLD MATRIX (PV #32).

### **KIDS**

#### **THE PRINCE AND THE SURFER (Apix, 99) D/act Ayre Gross, D Gregory Gieras, S Gregory Poppen, P Stephan Paul**

Jon Voight introduces this updated version of Mark Twain's book ("You may know me from such films as..., but I'm also a concerned father.") It's hard to lose with a proven public domain story filmed economically on and near the Venice beach. The modern foreign prince and the local skateboarder he switches places with are both played by Sean Kellman. The local kid's tough girlfriend is played by Linda Cardellini (from FREAKS AND GEEKS) and his ex-cop dad (Timothy Bottoms) falls for the Queen (Jennifer O'Neill). With Robert Englund as an evil general, Vincent Schiavelli as a private teacher, Katie Johnston as the stuck up princess, Allyce Beasley, C. Thomas Howell, and Gross.

#### **ARTHUR'S QUEST (Apix, 99) D Neil Mandt, S Gregory Poppen, Clint Hutchinson, Lance W. Dreesen, P Stephan Paul**

Jon Voight introduces this one too. Merlin (Ayre Gross) follows King Arthur's kid (Eric Christian Olsen, looking like a member of Hanson) through a time portal, to watch over him as he grows up in North Valley, CA. An evil blonde warrior (Catherine Oxenberg) also shows up, becomes principal and creates anarchy and chaos at the school. This has flashbacks but could have used a few more FX. With Alexandra Paul as the nice adoptive waitress mom, Katie Johnston as the girlfriend, Brion James (in one of his last roles) as her persistent boss, Clint Howard as the history teacher, and Zach Galligan as the king.

#### **MY MAGIC DOG (Apix, 97) D John Putch, S Hamilton Underwood, P Ashrok Amritraj, Andrew Stevens**

(GHOST DOG) Toby (Bryan Mendez), a kid magic fan living with his widowed stepfather (Leo Millbrook), is about to be taken away from his evil aunt (Kate Doughan). Eventually his dead dog returns as a talking ghost to scare away bullies and friendly Italian restaurant owner Vito (Russ Tamblyn with an accent) helps match up his dad with a nice neighbor lady (Jessica Knoblauch). Also with John Phillip Law as a court worker. Like the previous two movies reviewed, a kid's single parent finds a perfect mate by the happy ending. Trouble is, this one has a lousy, half-assed story. The producers were busy making erotic thrillers a few years ago.



WITCHCRAFT IX



MARK OF DRACULA

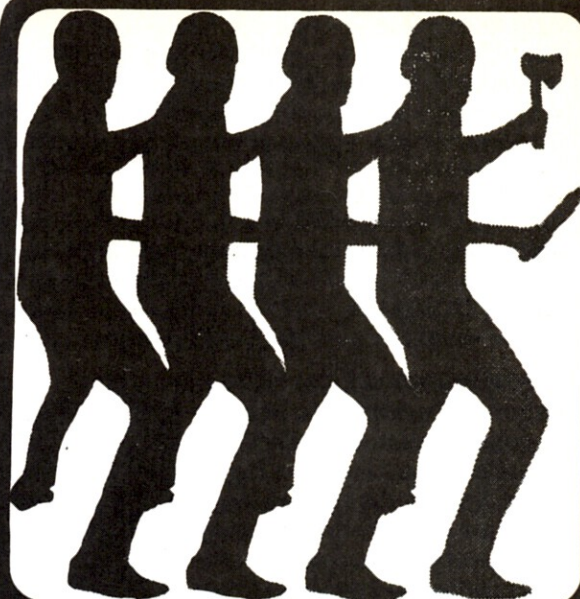


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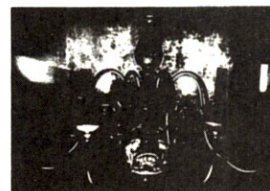
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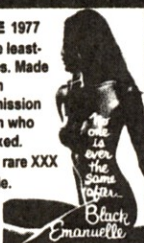
Uncut ultra-rare 93 minute print of one of the least-seen of Joe D'Amato's Black Emanuelle series. Made shortly after the notorious Emanuelle in America. Emanuelle sets out on a crusading mission to report on abuse and degradation of women who are sold to white-slavery rings. Letterboxed.

**BLACK EMANUELLE 1975** Extremely rare XXX version. Laura Gemser's first Emanuelle role.

**DEVIL'S ECSTASY 1974 XXX.** Filled with strange characters and scenes of black masses. A girl driving to the cursed mansion sees a ghost telling her to 'go back!' She crashes and has nightmares about getting fucked in the ass. The sex scenes are presented in a hallucinatory nightmarish manner. A very creative sex-horror film with real production values.

**THEY CALL HER ONE EYE 1972** Guaranteed to be the best looking print you will ever see of this rarity! XXX Uncut! A young woman is forced to become a prostitute by an evil pimp. He turns her into a junkie and rips one of her eyes out. She awaits the time for her violent revenge. In French

**THE LAST SHARK 1980** Suppressed Jaws rip-off that was pulled from release after a court injunction by Universal banned any future showing of this film due to the similar plot to Jaws. You won't find a better print of this rarity. Letterboxed.



**BIG ZAPPER 1973** A sexy often-naked female private eye along with her horny male sidekick who reads dirty magazines and who's "latest obsession is flagellation," must solve a series of crimes when they aren't busy fucking. As she's pumping chicks for information she threatens to blow their breasts off... she takes on a room of weapon-carrying guys, Kung-fu-ing, blasting and hacking them to death. She cuts off one villain's head and it falls into another's hands and is still talking. Beautiful letterboxed print.

**M.R. NO LEGS 1975** Uncut! A wheelchair-bound man with no legs uses his leg stumps as weapons as well as doing acrobatic kung-fu moves in his wheelchair. With John Agar.

**THE NIGHT GOD SCREAMED 1972** The leader of a bloody cult who is convicted of murder sets out to get revenge on all those responsible for his imprisonment.

**LEGACY OF SATAN 1972** Gerard Damiano's only non-sex film. Made the same year as his classic Deep Throat. Seductive witches perform black magic rituals in this tale of sexual murder.

**THE MURDER'S SECRET 1969** Directed by Lucio Fulci. Is the dead, zombified Aunt Martha responsible for some gory murderers? Beautiful letterboxed print.

**BIG ZAPPER**



**THE PROJECTED MAN 1966** Bryant Haliday plays the scientist working on a secret project that aims to transfer matter. His funders are planning to steal his discovery. He tries to teleport himself but ends up in a dark alley and is hideously disfigured. Everything he touches dies. Letterboxed.

**DELIRIUM 1972** Exclusive uncut near XXX version. A doctor is obsessed with molesting and strangling young females. Filled with sex, torture and gore.

**CHAMBER OF HOR-**

**RORS**

1966

Patrick

O'Neil plays a

murderer who lost

a hand escaping the

hangman. He uses inter-

changeable attachments on his stump to murder people

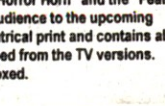
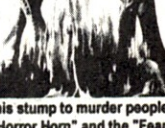
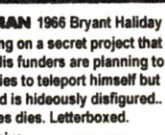
with. This film featured the "Horror Horn" and the "Fear

Flasher" that warned the audience to the upcoming

violence. This is an uncut theatrical print and contains all

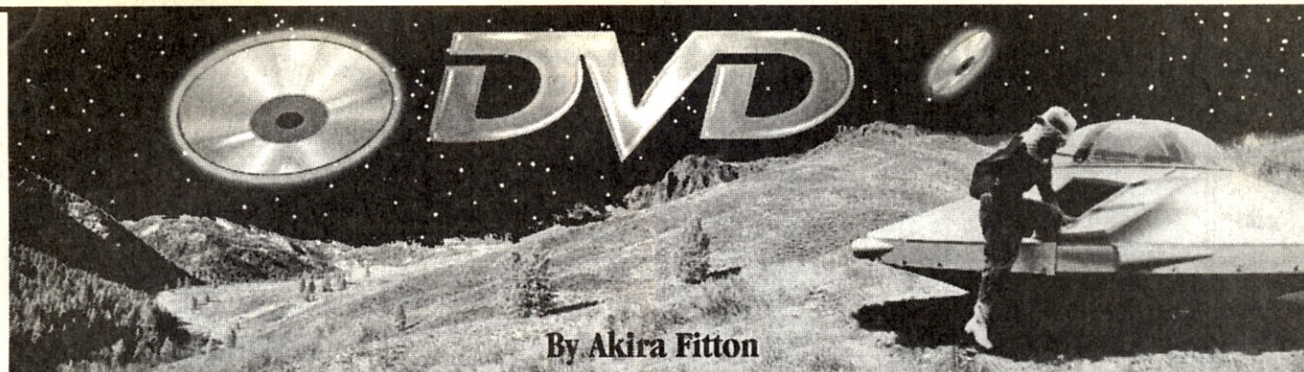
the gore and violence snipped from the TV versions.

Letterboxed.



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By Akira Fitton

*DVD or Digital Versatile Disks are 5-inch disks that look like CDs. In order for a film to fit on a disk this size, it has to be compressed digitally. This compression has created a new aspect to be rated. I will rate the picture (P-X), digital compression (C-X), and sound (S-X), from one to four; 4 = excellent, 3 = good, 2 = fair and 1 = poor. FF means full frame, SV means Standard Version (pan-and-scan) and WSV means Wide Screen Version (letterboxed).*

**The Boogey Man/The Devonsville Terror** (Anchor Bay) 1980 & 1983, 83 & 82 mins., D/W/P-Ulli Lommel, **Boogey** has two television spots, WSV, Dolby, P-3, C-4, S-3.

**Boogey**—Suzanna Love, Ron James and John Carradine.

**Devonsville**—Suzanna Love, Paul Wilson, Robert Walker and Donald Pleasence.

Interesting double feature disc, one side has **Boogey Man** and the other has **Devonsville**. Although nicely photographed, these are very routine films made interesting by the participation of actors like Carradine, Walker and Pleasence. **The Boogey Man** is another variation on Carpenter's **HALLOWEEN** and begins with two young children, a boy and girl, who kill their mother's abusive boyfriend. Twenty years later his spirit haunts a mirror that breaks and he is released to become the Boogey Man. **Devonsville** is where a school teacher finds out that her ancestor was a witch who was burned and killed in the title town, becomes possessed by her spirit and gets revenge on all their descendants.

**Alejandro Jodorowsky's Fando & Lis** (Fantoma) 1968, 96 mins., D/W/P-Alejandro Jodorowsky, WSV, Dolby, P-4, C-3, S-4.

This is a very avant garde film made at a time when experimental films reached a peak. Fando and Lis are searching for a city called Tar and they meet all kinds of strange characters along the way, including some drag queens. Fellini-esque and fascinating, but at times hard to watch because of the way Fando violently abuses Lis, a cripple he pulls around on a cart.

**Tenebre** (Anchor Bay & Sazuma) 1982, 101 mins., D-Dario Argento, W-Dario Argento (George Kemp), P-Claudio Argento [AB has audio commentary by Argento, Claudio Simonetti & Loris Curci, trailer, two behind-the-scenes segments, alternate end credit music] [Sazuma has German Dolby soundtrack, subtitles in Dutch, English, Finnish, German, Norwegian & Swedish, bios and films of cast and director, interview with Argento, deleted scenes], WSV, Dolby, P-4, C-4, S-4.

Anthony Franciosa, Christian Borromeo, Giuliano Gemma, John Steiner, John Saxon, Daria Nicolodi, Eva Robbins.

Franciosa play an author whose latest book is a template for a rash of murders. Not one of Argento's best but it has its moments. Good clean transfer with good commentary and features.

**Tomorrow Never Dies** (MGM) 1997, 117 mins., D-Roger Spottiswoode, W-Bruce Fierstein, P-Michael G. Wilson and Barbara Broccoli, WSV, audio commentary by Spottiswoode, additional commentary by stunt director (Vic Armstrong) and producer (Wilson), storyboard feature, "Secrets of 007" featurette, Sheryl Crow music video, digital effect reel, music only track interview with composer David Arnold, 2 trailers, 12-page booklet featuring behind the scenes info, Dolby, P-4, C-4, S-4.

Pierce Brosnan, Jonathan Pryce, Michelle Yeoh, Teri Hatcher, Joe Don Baker, Judi Dench.

Pryce's character is Elliot Carver, a Murdoch-type (but closer to Hearst) media mogul that manipulates or creates events to supply exclusive stories for his news services, one being an incident between Great Britain, the U.S. and China. Bond, of course, is once again called in, this time with help from a Chinese agent played by Michelle Yeoh, to save the world. Yeoh practically steals the film from Brosnan but the two work well together. As Bond films go, this one is average. Great features on this excellent quality DVD.

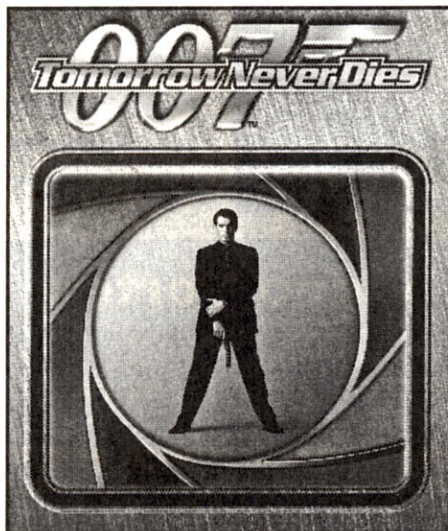
**The Sweet Hereafter** (New Line) 1997, 116 mins., D/W/P-Atom Egoyan, P-Camelia

Banks, WSV, trailers, audio commentary by Egoyan & Russell Banks, video discussion of the book and film by Egoyan & Russell Banks, Q&A interviews with members of the cast, "Charlie Rose Show" interview with Egoyan, "The Pied Piper of Hamelin" by Robert Browning and illustrated by Kate Greenaway, isolated score by composer Mychael Danna, bios and films, Dolby, P-4, C-4, S-4. Ian Holm, Maury Chaykin, Peter Donaldson, David Hemblin and Sarah Polley.

This disk is chock full of fascinating features from Canada's most interesting filmmaker, Egoyan. Ian Holm plays a lawyer who comes to a town that has lost most of its children to a school bus accident and tries to get them to join in a class-action lawsuit for retribution. It is slowly revealed that the town has many dark secrets and the lawyer is barely holding his own with his drug-addicted daughter. Excellent quality overall.

**X-Files** (Fox) 1998, 122 mins., D-Rob Bowman, W-Chris Carter, P-Chris Carter & Daniel Sackheim, WSV, trailers, audio commentary, behind-the-scenes featurette, Dolby, P-4, C-4, S-4.

David Duchovny, Gillian Anderson, Martin Landau, Blythe Danner





and Armin Mueller-Stahl.

If you love the series, you'll like this, but I have always found the episodes of the show that got into the conspiracy stuff very uninteresting. I like the individual episodes that featured weird people/creature/alien/things much more, especially if there was humor involved. See PV #29. Excellent quality overall.

**Razor Blade Smile** (A-Pix) 1998, 101 mins., D/W-Jake West, P-West & Robert Mercer, "Femme Fatales" article, 5 trailers, Horrormovies.com preview, WSV, Dolby, P-4, C-3, S-4. Eileen Daly, Christopher Adamson, Jonathon Coote, Kevin Howarth, David Warbeck.

I don't know, I liked this British-made vampire tale about a vampire hitwoman who goes around killing bad guys as well as other vampires. It has some very stylish cinematography, interesting dialogue and a great idea of a vampire hitwoman hanging out (or hiding) in a nightclub of wannabe vampires. Very comic book.

**Driller Killer** (Cult Epics) 1979, 96 mins., D-Abel Ferrara, W-Nicholas St. John, P-Rochelle Weisberg, filmography, trailer, audio commentary by Ferrara, FF, Dolby, P-3, C-3, S-4. Jimi Laine (Abel Ferrara), Carolyn Marz, Baybi Day.

I lived in NY's Union Square when this film was made and found its location filming very interesting. Laine is an artist that goes over the edge and begins killing homeless men with a drill powered by a belt battery pack that he saw advertised on TV. He should see some of the commercials nowadays, they'll make anyone turn murderous. Nice scene with a band rehearsing that I swear kept me up at night with their loud playing.

**Brain Damage** (Synapse) 1987, 86 mins., D/W-Frank Henenlotter, P-Edgar Levins, MY SWEET SATAN short film, audio commentary with Van Bebbler & King, audio commentary by Henenlotter, Bob Martin & Scooter McCrae, trailer, filmography, isolated music track, WSV, Dolby, P-4, C-4, S-4.

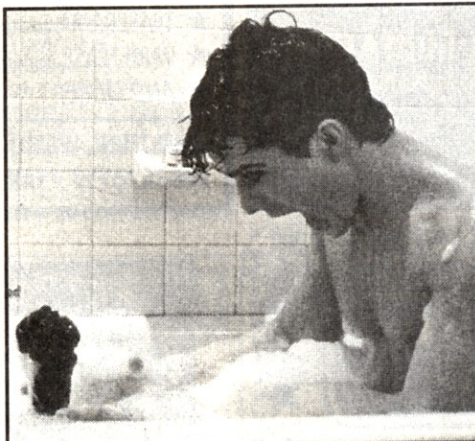
Rick Herbst, Zackerly (voice only for Aylmer).

Elmer (Aylmer) is a penis-like slug parasite that controls Brian by injecting a hallucinogenic drug into his brain. Elmer feeds on human brains and has been around for thousands of years. This is my personal favorite of Henenlotter's films and I feel it's technically his best film — of course BASKET CASE is great. Good commentary by Henenlotter, Martin and McCrae about the making, advertising, novelization, and cutting of this film. The novelization can be purchased from Bob Martin by contacting him through his e-mail address gates2k@att.net

**Buena Vista Social Club** (Artisan) 1999, 105 mins., D-Wim Wenders, P-Ry Cooder, audio commentary by Wenders, production notes, musician information, crew information, trailers, additional scenes, WSV, Dolby, P-4, C-4, S-4.

Ry Cooder, Ibrahim Ferrer, Ruben Gonzalez, Eliades Ochoa, Omara Portuondo, Compay Segundo.

I was never a fan of Cuban music but this digitally photographed documentary shows you that good music performed by these classic Cuban musicians can be funny, sexy, touching and danceable. It also shows you what life is like in Cuba, especially in areas of mostly non-white Cuba. The sound on this DVD is outstanding as are the visuals.



*Brain Damage*

**Ronin** (MGM) 1998, 121 mins., D-John Frankenheimer, W-J.D. Zeik & Richard Weisz, P-Frank Mancusco, Jr., never-before-seen alternate ending, 8-page booklet into the making of the film, WSV & SV, Dolby, P-4, C-4, S-4.

Robert De Niro, Jean Reno, Natascha McElhone, Stellan Skarsgard, Sean Bean and Jonathan Pryce.

This is rather an enjoyable old-fashioned kind of movie and contains one of the best car chase scenes ever filmed, right up there with BULLITT and THE FRENCH CONNECTION. De Niro is an ex-agent (possibly CIA) who along with some other ex-agents or ex-soldiers work together to hijack a special box that some terrorists ex or otherwise want. Very ex-citing.

**Out of Sight** (Universal) 1998, 123 mins., D-Steven Soderbergh, W-Scott Frank, P-Danny DeVito, Michael Shamberg & Stacy Sher, based on the novel by Elmore Leonard, audio commentary by Soderbergh, music highlights, doc. on making of film, trailers, deleted scenes, WSV, Dolby, P-4, C-4, S-4.

George Clooney, Jennifer Lopez, Ving Rhames, Don Cheadle, Dennis Farina, Albert Brooks, Nancy Allen, Michael Keaton (uncredited). JACKIE BROWN, the other Leonard adaptation, is good but this one is better. Michael Keaton reprises his character from that film in a small scene. Clooney as Jack Foley is excellent as a bank robber who never uses a gun and so is Lopez as Karen Sisco, the cop that

chases after him and falls in love. Great performances from everyone involved especially Cheadle and Brooks.

**The Blair Witch Project** (Artisan) 1999, 87 mins., D/W/E-Daniel Myrick & Eduardo Sanchez, P-Gregg Hale & Robin Cowie, newly discovered footage, director & producer commentary, trailers, production notes, cast & crew info., CURSE OF THE BLAIR WITCH MYTHOLOGY doc., DVD Web site access, map, excerpts from the dossier, excerpts from the comic book, FF, Dolby, P-4, C-4, S-4.

Heather Donahue, Michael Williams, Joshua Leonard.

Halfway into this movie it gets creepy and from there on I found it interesting, but the

first half was unbearable. Credit must be given to the actors who milked this as far as they could go. Although well made, there is no story, it's just kids with cameras go into woods looking for a witch, get lost, piss each other off, hear creepy sounds, find creepy sticks, and come to a creepy end.

**Dark City** (New Line) 1998, 96 mins., D-Alex Proyas, S-Proyas, Lem Dobbs, David S. Goyer, P-Andrew Mason, Proyas, WSV, trailers, two audio commentaries: (1) Roger Ebert (critic) & (2) the director, writers, cinematographer & production designer, "Find Shell Beach" interactive game played with your DVD remote, cast and crew bios and films, comparisons to Fritz Lang's METROPOLIS, trailers, set designs, Dolby, P-4, C-4, S-4.

Rufus Sewell, Kiefer Sutherland, Jennifer Connelly, Richard O'Brien, Ian Richardson, William Hurt.

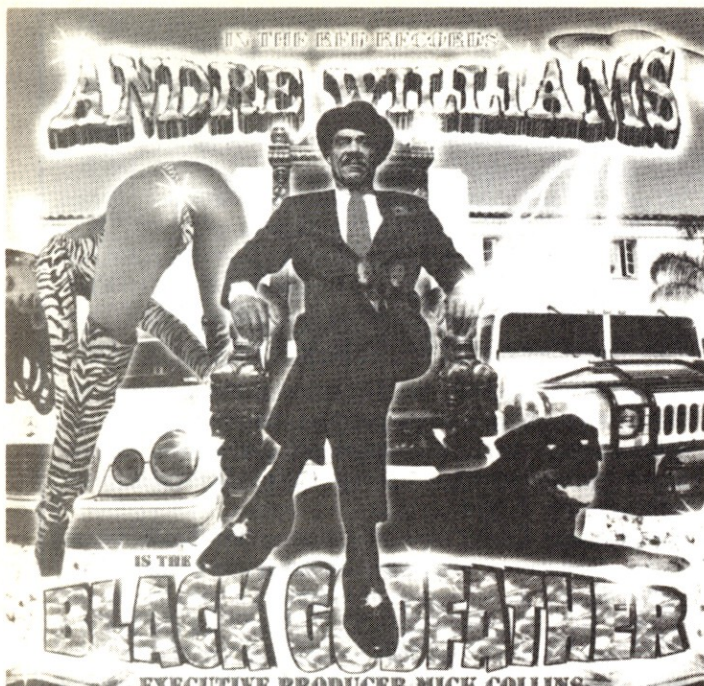
Made before MATRIX, this is a very OUTER LIMITS like movie about people living under the control of aliens who constantly change the identities and environments of the inhabitants of the city, except for one. Sewell plays the hero who has a special power but thinks he is a serial killer that Hurt, as a police detective, is looking for. A great-looking film.

PV



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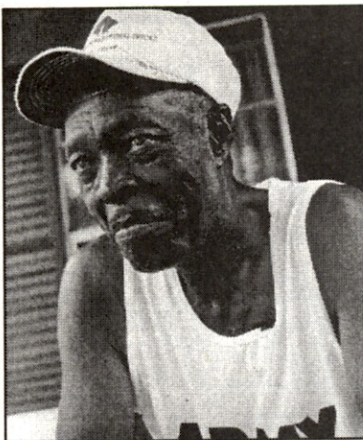
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One of the first 45rpm discs I ever owned was THE KINGSMEN hit "Louie, Louie" on Wand Records. I was about 12 and always wished I could have caught that band live. Well, who woulda thunk that 30 plus years later I'd get a chance to see THE KINGSMEN for FREE opening for THE BEACH BOYS at the Boomtown Casino in Harvey, La. a little burb about 20 minutes from downtown New Orleans. They were part of a big Fourth of July concert and I was down for the event. Alas, the 20 minute drive was hampered by a 45 minute wait to get into the parking lot so I only caught the final 10 minutes of their set. "AAAUHGGHH," I screamed for missing most of the show because they were excellent and did a great rave up of "Louie, Louie" for their encore with "Farmer John" squeezed in the middle. Checking their website leads me to believe they still have three original members (Mike Mitchell, Dick Peterson and Barry Curtis) but I don't know what became of Lynn Easton their lead singer and sax player. THE BEACH BOYS rocked fine as well, what's left of them, but I'm glad I got that small but effective dose of THE KINGSMEN on our nation's birthday. Now into the trunk load of pluggables...

WEDDING BELL BLUES DEPT...I recently performed my first wedding ceremony as a Subgenius minister, for my friends Razi Barakat and Nicole Moirer. Razi and Nicole front a crazed rock n roll outfit called THE GOLDEN SHOWERS. Their self titled CD with hits like "Amazing Graceland" and "Rock Around the Barnyard" is available on Reptilian Records (sase to 403 S.Broadway, Baltimore, MD. 21231 for info). Look for THE GOLDEN SHOWERS at the Sleaze Fest in N.C. in early August.

GENUINE ARTICLE DEPT...Sherman Willmott sent me the snazzy video release of WILL ROY SANDERS-THE LAST LIVING BLUESMAN, his beautiful documentary on the career of an endangered member of original Memphis blues musicians. From tales of making his first guitar with baling wire to stories of playing the Memphis juke joints with his band the Fieldstones, this film captures the rugged appeal of this country soul man. (\$18 ppd to Shangri-la, Box 40106, Memphis TN 38174. Catch



Will Roy Sanders

a sample of the video at [www.shangri.com](http://www.shangri.com)) CREMO DA CROP DEPT....Michael H. Price sent a tasty package from his Cremo Studios. AW-SHUCKS SUSPENSE STORIES focuses on illustrated stories of "Southern Fried Homicide" featuring a lovely early MAD style parody of TWIN PEAKS. OSWALD'S CONFESSIONS by Jim Marrs with art by Richard Mosley, Mack White and Sandy Madison is an attempt to uncover some of the mysteries surrounding Lee Harvey Oswald. (sase to Michael for price info and a list of other Cremo books to Box 101374, Ft. Worth TX 76185). WOODIES ON THE

WEB DEPT...my pal Jennifer Johnson from Austin's stellar amateur adult video company REEL LIFE VIDEO was in New Orleans recently for an adult webmasters convention.

She and her travelling companion Jenmarie took me to a couple of wild parties where I met some sexy guys and gals who do their thing on the net. Check out Jenmarie's site—[curvycats.com](http://curvycats.com) and review Jennifer's videos at [ReelLifeVideo.com](http://ReelLifeVideo.com) for some divine fantasy fulfillment.

ALL HAIL ROBERT CRUMB DEPT...Crumb's second issue of MYSTIC FUNNIES (\$5 to Last Gasp, box 410067, S.F., CA. 94141-0067) offers a return to his

filthy, dirty comix style and man, it's like a breath of fresh air. Crumb tells us the existential tale of the Moron, who confronts his "Bad Karma" and has a lascivious encounter with his Fairy Godmother along the route. And that Fairy Godmother is a typical bean bodied big assed Crumb amazon. Hubba, hubba Mr. Crumb. ABORTIONS 'N STUFF DEPT...Chris Force sent us STRAIGHT FORCE #5 (\$3 to box 200069, Boston MA 02120; next issue title changes to ALARM) which delves into the world of abortion clinics with the gritty feature "My Little Aborted Fetus." They also cover bands like JIMMY EAT WORLD and APOCALYPSE HOBOKEN. TINY LITTLE COMICS DEPT...Caesar Meadows draws kooky and cool tiny micro-comix (1" x 1 1/4," now that's small) with titles like "Life In These Springer States" and "Alistaire, The Happy Cap Elf." You can get a cigarette sized box of these babies called MUMBEAUX GUMBO by emailing Caesar at [jigsawjct@yahoo.com](mailto:jigsawjct@yahoo.com) for price info cuz he



gave me a set but didn't tell me what they cost. Or send him one yankee dollar at Jigsaw Junction, 108 W.6th St, Reserve, LA. 70084 for DAFA FUNGUS #2, a truly crazed jam comic (with fellow artists Burgin & Arthur Teagarden) and ask him for a price quote on his micro-comix. SUMMER MEANS FUN DEPT... and you can have loads of fun by looking out for some of New Orleans unsung musical heroes who are criss crossing the U.S this summer i.e., MR. QUINTRON and MISS PUSSYCAT, MC TRACHIOTOMY (all part of the RHINESTONE



the past proceed with caution on this one. Adios and stay regular, parts fans.

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# Fanzines

**ALTERNATIVE CINEMA** (#17, \$4.95) This zine from New Jersey continues to spotlight low budget indie productions like (in this one) TITANIC 2000, SHADOW TRACKER, and LOSER (with Peta Wilson who is on the cover). Some other articles are about Kubrick, what indie filmmakers think about BLAIR WITCH and Brinke Stevens on the Ward Boulton photography studio. Call (973) 509-9352.

**BADAZZ MOFO** (#5, \$4.95) I was bummed to read that this is the last issue of this very special and unique zine. Editor David Walker didn't slack off though. You get interviews with actresses Gloria Hendry and Rosanne Keaton (also a Playboy centerfold), movie reviews in sections like Black Beauties and Foot-To-Ass Chicks, a feature on THE WARRIORS and Blackjack comic book art. You can still order from Box 40649, Portland, OR 97240 or check out [www.badazzmofo.com](http://www.badazzmofo.com). Eye magazine is also now defunct by the way.

**BROADSIDE** (#11) is a digest on "Americana and folk rock" with a roots of punk chart (including the 70s Cle scene and Mirrors), Little Johnny England, and various current roots rock bands. Scott Sabo, #242332, Box 480999, New Haven, MI, 48048.

**CASHIERS DU CINEMART** (#10, \$3) features interviews with actor/directors Alex Winter and Keith Gordon, PETS, THE DEAD NEXT DOOR, 8mm, the John Holmes doc. WADD, LONE WOLF movies, and lots of reviews (film, zine, music...). Nice toy robot cover art too. Editor Mike White is at Box 2401, Riverview, MI 48192.

**THE CULT MAGAZINE CHECKLIST GUIDE** (\$11.95) Magazines (1945-73) are listed alphabetically from Actual Confessions to Women In Crime with featured celebrities listed and many cover reproductions. Betty Page is featured on several of them. Where else could you find out who was featured in every issue of On The Q-T or Whisper? Looks like this digest is the last from the late Alan Betrock. I hear that all his publications are tied up in some kind of family legal nightmare. We still have stock on some earlier titles and if things get cleared up, we'll let you know.

**DRIVE-IN DIGEST** (#1, \$2) is 48 pgs. of nothing but 60s/70s drive-in movie newspaper ads, including amazing double (SOUL TO SOUL and GIMME SHELTER), triple and even 5 (all biker) movie bills. An ad for a new Jerry Lewis Cinema has a large photo of Lewis next to little ads for SHAFT and PRETTY MAIDS ALL IN A ROW. I'll bet teens wouldn't need to drop so much ecstasy if we still had drive in triple bills all over the country. Steven W. McLaughlin, 1573 Black Angus Way, Marysville, CA 95901.

**HORROR GARAGE** (#1, \$5.95) is a new one with original horror fiction (lots) and art, The Misfits, Wes Craven, an interview with Julie Strain

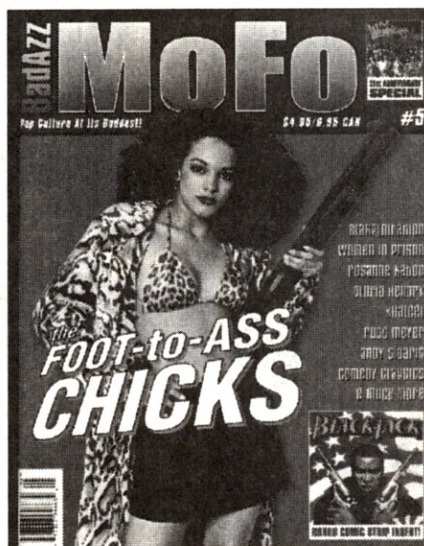
(also on the cover), and a free 13 track CD (including a new Alice Cooper cut). Rich Black and Paula Guran can be reached at Box 53, Nesconset, NY 11767.

**THE JOHN AGAR FAN CLUB** (#10, \$2) is 14 pgs. of news and pictures of the star of BRAIN FROM PLANET AROUS and first husband of Shirley Temple. The big news is that a print of the "lost" HAND OF DEATH has been found and was screened at a convention in the Spring. 7901 Iroquois Ct., Woodridge, IL, 60517.

**LCD** (#25) is without a permanent editor (again) but this issue has features on the history of "Popcorn" records, flexi discs, the late Jean Shepherd and the claim that the first rock and roll record was actually an 1899 Edison Records "coon song" by Arthur Collins. It's free if you can find a copy (good luck) or send a donation to WFMU (they deserve every dollar) at Box 2011, Jersey City, NJ 07303.

**METASEX - THE ROUGHIES** (#2, \$10) has detailed looks at pre-Giuliani NYC X movie grindhouses (complete with marquee photos), the Avon theaters, porn star Zebedy Colt, features including POOR CICILY, director Howard Ziehm on BOOGIE NIGHTS, and kink loops. It's obviously for adults only and is 62 xeroxed, stapled pgs. See Sleazoid Express.

**PHANTOM OF THE MOVIES VIDEO-SCOPE** (#35, \$4.95) The latest has interviews with David F. Friedman on the newly re-released "blood trilogy" movies, Joe Dante (pt. 1), and actress Kasey Rogers (TWO LOST WORLDS) (pt. 2) plus the usual reviews (lots of them) and columns. Box 216, Ocean Grove, NJ 07756. -



**ROASTING RODERICK** (#5, \$3) This zine is typed, xeroxed (badly) and stapled. Besides the letters and reviews (many by Dave Szurek) there's only one article, but it's a first. Forgotten actor Will Wright (whose film career goes back to the 30s) was the killer in THE BLUE DAHLIA, was in THEY LIVE BY NIGHT, THE WILD ONE and many others, and was a regular on THE ANDY GRIFFITH SHOW, but as editor Parker Anderson points out, is not even listed in most reference books. Every known Wright film, TV and radio role (he was also a regular on Amos And Andy) is here. Box 1285, Prescott, AZ 86302.

**THE SANTO COMPANION** (#7, \$5 ppd) The latest issue of this 44 pg. digest about all things relating to Mexican wrestling movies has pictures of a trip to the Chiller convention in New Jersey. El Hijo Del Santo was there signing autographs and wrestling. More Mexican wrestlers will be there this Oct. Also with EL MASCARADO DE PLATA (52), which was released in America as a serial and SANTO, EL MASCARADO DE LA PLATA VS. LA INVASION DE LOS MARCIANOS (66). Earlier issues (3/4) contain



reviews of every Santo film. Editor Roberto Cotter lives at 1004 N. Willey St., Morgantown, WV 26505.

**SHOCK CINEMA** (#16, \$5) has as usual, lots of reviews, plus good interviews with Julius W. Harris, Sid Haig, director Michael Campus (THE MACK) and a real unexpected first - Marilyn Joy. She (aka Tracy King) was the sexy black actress in ILSA, HAREM KEEPER OF THE OIL SHEIKS and several Al Adamson movies. Steve Puchalski is at Box 518, Stuyvesant St., NYC 10009.

**SLEAZOID EXPRESS** (Fall/Winter 99, \$8) We told you a few issues ago that (against many odds) Bill Landis is back and publishing his unique personal take on the violent exploitation movies. This time he (and Michelle Clifford) cover the OLGA movies (distributor Stan Borden is interviewed) and FAREWELL UNCLE TOM. The many movies reviewed include PSYCHOPATH, GUYANA-CULT OF THE DAMNED, CUTTHROATS NINE, PETS, and SCRATCH HARRY. It's 78 xeroxed, stapled pgs. Box 620, Old Chelsea Station, NYC 10011. Metasex is Landis' hardcore sex zine.

**SNACKBAR CONFIDENTIAL** (#18, \$2.95) is a 20 pg. digest with mostly ads for drive-in movies and food, TV shows and cereal. The point that the very low budget regional hit THE LEG-  
END OF BOGGY CREEK was the inspiration for BLAIR WITCH is a good one. There's an obit for Carol Lynley (who I think is still alive) and a (fake) back cover is for Puppets For God - The Davey And Goliath zine! Box 895, Saratoga Springs, NY 12866.

**TAIL SPINS** (#33, \$4) is another big (126 pg.) issue with the usual reviews (tons of 'em) plus Iggy and the Stooges, Sam Andrew of Big Brother And The Holding Company, Tom Waits, newer bands like Race Traitor (great name), crime in Greyhound bus terminals (!) - Chicago is by far the worst, and selling your blood. Box 1860, Evanston, IL 60204.

**UGLY THINGS** (#18, \$5.95) Mike Stax has done it again. This ish of my current fave American music zine features western swing legend Milton Brown, Brit folk singer Shirley Collins, several features on the late Screaming Lord Sutch, Dave Berry, The Real Kids, The Third Bardo, The Chocolate Watchband, The Music Machine, The Beat Merchants, and as always, The Pretty Things. I haven't even gotten around to all the reviews yet. It's a heavy 148 pgs. Call (619) 280-3008.

**VIDEO WATCHDOG** (#61, \$6.50) Except for more outside writers, I don't know how he manages, but Tim Lucas of Cincinnati now turns out his self published "perfectionist guide to fantastic cinema" digest every damn month! This one has all the usual facts, reviews and columns and a feature on Poverty Row (Monogram, PRC...) Horrors. Call (800) 275-8395.

**WISEBLOOD** (#16) is a 12 pg. digest from a guy who calls himself Fishpit, claims to have just been released from prison, and was a skin-head. He reads PV (a "poofert liberal loving magazine") though and says I should check out Skrewdriver instead of "rotten homos" like Iggy or The Buzzcocks. I believe him, but Iggy is no homo - and only some (one?) of the Buzzcocks are! And they both made more great records in

their day than Skrewdriver. Anyway this has some interesting Sherlock Holmes dialog (about the Spider Woman), a true story about a guy in a dayglo orange jumpsuit (pasted on orange paper), and what it's like to watch network TV after not having seen any for eight years. Talk about culture shock! 1304 175th Pl., NE Bellevue, WA 98008.

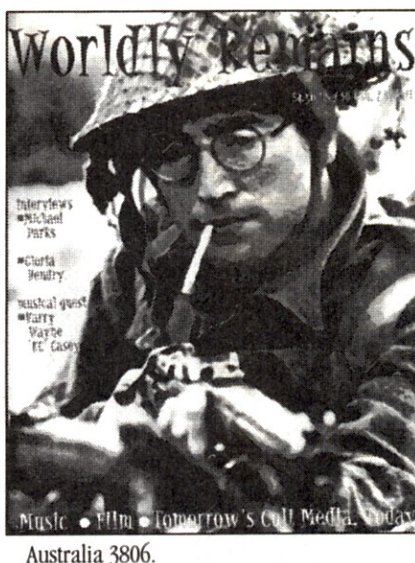
**WORLDLY REMAINS** (#1, \$4.50) Jessie Lilley, formerly of Scarlet Street magazine, moved west and started this new zine with Ron Garmon. It features excellent revealing interviews with former Playboy bunny and NAACP secretary Gloria Hendry (different and even better than the one in Badazz Mofo and with a current -! nude shot), Michael Parks, and K.C. of The Sunshine Band. Video and music reviews and a nice Lennon as Private Gripweed cover too. Box 8008, Universal City, CA 91618.

**WRESTLING THEN AND NOW** (#129, \$4) is a special 10'th anniversary issue and features interviews with Mil Mascaras and Jimmy Valiant and some nice multi-star wrestling ads from the past. Editor Evan Ginzberg is at Box 640471 Oakland Gardens St., Flushing, NY 11364.

**ZINE GUIDE** (#3, \$6) is a whopping 166 pgs. of reviews of zines of all kinds and how to order them plus reader poll results and libraries that stock zines. See Tail Spins for address.

#### FOREIGN

**BLIMEY!** (#1, \$2) We received a lot of response from our Robin Askwith reviews and this digest on 70s Brit comedies was sent in. It has reviews (lots of CARRY ON movies), actor Barry Evans, and a feature on Hammer comedies (I saw one of the BUSES movies in a theater with my father once). John Harrison is at 2 Glenbrae Ct., Berwick, Victoria,



Australia 3806.  
**BRAZILIAN TRASH CINEMA** (#1, \$4), AARGHHH (#28, \$3), SANGUELIA (#1, \$2). These are all digests (in Portuguese) by director Petter Baestorf. The first zine has BLACULA, THE INCREDIBLE TORTURE SHOW and movies from all over (but not Brazil). The second has a feature on Freak Cinema (including EL TOPO) and comic art. The third is the thickest (48 pgs.) and is all about Brazilian exploitation, sex and horror movies. It has Marins on the cover and nudity. All are from Cannibal Dist. cx. postal 67, Palmitos/s.c. 89887-000, Brazil or www.canibalpro.cjb.net.

**CRASH** (#11, \$6) is a special teen issue of this slick French magazine. Sophie Coppola is featured along with many other young "generation Y" actors, often in sexy poses. I think this was sent because of the review of an Italian musical comp featuring "Mah Nah Mah Nah" which I mentioned in relation to "Papa Oom Mow Mow." It's available at some international newsstands.

**HORROR PICTURES** (\$6) Barbara Steele is on the cover of this special Millennium publication featuring ORGY OF THE DEAD, KISS ME QUICK, ILSA movies, DEATH RACE 2000, Troma, and some Radley Metzger, Lucio Fulci and Mario Bava movies. It's 86 full size pgs. in French. We sell this and other Horror Pictures publications.

PV





# CULT MOVIES MAGAZINE



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**Jon Provost**  
Timmy from *Lassie*  
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Noted Film Historian

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Father of Sci Fi  
Cult film star  
**Frank Dello Stritto**  
Lugosi author  
**Jack Hill**  
Director  
*Spider Baby, Foxy Brown*

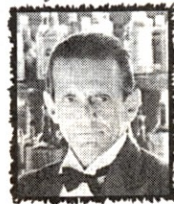


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*Last House on the Left*  
**Titus Moody**  
Producer/Director  
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*Rat Fink & Boo Boo*  
**Turhan Bey**  
*The Spiritualist*  
**Katherine Orrison**  
Cecil B. deMille authority  
**Camille Keaton**  
*I Spit on Your Grave*  
**David Durston**  
Director  
*I Drink Your Blood*  
**Laurie Jacobson**  
Author  
*Hollywood Haunted*  
**David Schow**  
*Outer Limits Companion*  
**Kathy Wood**  
Of Ed Wood Fame  
**Johnny Legend**  
Actor/Director  
Rock & Roll & Wrestling Star

**Harry Novak**  
King of the Box Office  
*Naked Pursuit, Mondo Mod*  
**Fred Olen Ray**  
Director  
*Hollywood Chainsaw Hookers*  
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*Attack of the 50 Foot Woman*  
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**Bladerunner Stars**  
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Not all guests are listed. Guests are subject to change. *Cult Movies Magazine* is a registered trademark. 5/20/00



# NEVER TO BE FORGOTTEN

**LEWIS ALLEN** (94), from Shropshire, England, was a stage actor before moving to America. He made his debut as a director at Paramount with *THE UNINVITED* (44) and *THE UNSEEN* (45). Some others were *SO EVIL MY LOVE* (48), *VALENTINO* (51), *SUDDENLY* (54), *ILLEGAL* (55), and *WHIRLPOOL* (59). His many TV credits include episodes of *BONANZA*, *PERRY MASON*, *THE RIFLEMAN*, *ROUTE 66*, *MISSION: IMPOSSIBLE*, *THE INVADERS* and *I DREAM OF JEANNIE*.

**LOUIS APPLEBAUM** (82), from Canada, scored features, including *THE STORY OF G. I. JOE* (45), *OPERATION A-BOMB* (51), and *THE MASK* (61).

**JOHN ARNATT** (82), from Petrograd, Russia, was in many British features including *DICK BARTON AT BAY* (50), *DR. CRIPPEN* (62), *HYSTERIA* and *THE SECOND BEST SECRET AGENT IN THE WHOLE WIDE WORLD* (both 65), *WHERE THE BULLETS FLY* (66), *OUR MOTHER'S HOUSE* and *A CHALLENGE FOR ROBIN HOOD* (both 67), and *A CRUCIBLE OF TERROR* (71). Some TV roles were on *THE ADVENTURES OF ROBIN HOOD*, *THE INVISIBLE MAN*, *THE SAINT*, *DOCTOR WHO* and *THE PROFESSIONALS*.

**NEWT ARNOLD** (72), from Palo Alto, CA, directed *HANDS OF A STRANGER* (62), which he also produced and wrote, *BLOOD THIRST* (71), and *BLOODSPORT* (88). He was a first assistant director on *THE GODFATHER II* (74), *THE TOWERING INFERNO* (75), *BLADE RUNNER* (82) and many others, also working with Sam Peckinpah and Steven Spielberg. Arnold also directed TV movies, miniseries and commercials.

**EDWARD ASHLEY** (Cooper) (95), from Australia, was in British films, then American ones, including *SPIES OF THE AIR* (37), *DICK TRACY MEETS GRUESOME* and *TARZAN AND THE MERMAIDS* (both 47), *TARZAN'S PERIL* (50), *MACAO* (52), *HERBIE RISES AGAIN* (74) and *WAXWORK* (88). He also acted on many TV shows.

**JOEL ASHLEY** (81), from Atlanta, was a character actor in *GHOST TOWN* (55), *RUMBLE ON THE DOCKS* (56), *ZOMBIES OF MORA TAU* (57), and *WARLOCK* (59). He also acted on Broadway, radio and TV, including roles on *LIGHTS OUT*, *JUNGLE JIM*, *RIN TIN TIN*, *THE LONE RANGER* and many other westerns.

**PAUL BARTEL** (61), from Brooklyn, was a director, screenwriter and actor. He made *SECRET CINEMA* (66) and other shorts, then *PRIVATE PARTS* (72), produced by Gene Corman for MGM. *DEATH RACE 2000* (75) and *CANNONBALL* (76) were produced by Roger Corman and were followed by the self produced *EATING RAOUL* (82), with his frequent co-star Mary Woronov, *NOT FOR PUBLICATION* (84), *LUST IN THE DUST* (85), *THE LONGSHOT* (86), *SCENES FROM A CLASS STRUGGLE IN BEVERLY HILLS* (88), and *SHELF LIFE* (93). His busy character actor career included roles in *DOES SIZE REALLY COUNT?* (69), *HI MOM!* (70), *CANNONBALL* and *EAT MY DUST* (both 76), *GRAND THEFT AUTO*, *MR. BILION*, and *HOLLYWOOD BOULEVARD* (all 77), *PIRANHA* (78), *ROCK 'N' ROLL HIGH SCHOOL* (79), *HEARTBEEPS* (81), *WHITE DOG* and *TRICK OR TREATS* (both 82), *GET CRAZY* and *HEART LIKE A WHEEL* (both 83), *FRANKENWEENIE* (84), *INTO THE NIGHT*, *FOLLOW THAT BIRD* and *NATIONAL LAMPOON'S EUROPEAN VACATION* (all 85), *CHOPPING MALL*, *KILLER PARTY*, and *PUCKER UP AND BARK LIKE A DOG* (all 86),



*AMAZON WOMEN ON THE MOON* and *MUNCHIES* (both 87), *MORTUARY ACADEMY*, *SHAKEDOWN*, *CADDYSHACK 2*, and *BAJA CALIFORNIA* (all 88), *OUT OF THE DARK* (89), *GREMLINS 2* and *FAR OUT MAN* (both 90), *THE LIVING END*, *THE POPE MUST DIE*, *EVIL LIVES* and *LIQUID DREAMS* (all 91), *DESIRE AND HELL AT THE SUNSET MOTEL* (92), *ACTING ON IMPULSE* and *POSSE* (both 93), *THE USUAL SUSPECTS* and *JERKY BOYS* (both 95), *ESCAPE FROM L.A.*, *JOE'S APARTMENT* and *BASQUIAT* (all 96), *BILLY'S HOLLYWOOD SCREEN TEST* (98), *ZOO* (99), and *DREAMERS* and *HAMLET* (both 00). TV roles

included *HITCHCOCK*, *L.A. LAW*, and *G VS. E*. He died from liver cancer.

**BART** the bear (23), from the Baltimore Zoo, was a 1,500 pound grizzly who appeared in TV commercials and over a dozen features including *CLAN OF THE CAVE BEAR* (86), *THE BEAR* (88), *THE GREAT OUTDOORS* (88), *WHITE FANG* (91), *LEGENDS OF THE FALL* (94) and *THE EDGE* (97). He had cancer.

(Gordon Lee) **TEX BENEKE** (86), from Fort Worth, TX, was in The Glen Miller Orchestra (as tenor sax player and vocalist) on some of the biggest hits of WW2. He was a member from 1938 to 42 (when Miller joined the Army Air Force). Miller died in 44 and Beneke took over the band, before forming his own group. "Hay Ba-Ba-Re-Bop" (#4 in 46) was the first of 17 hits for the Beneke orchestra. He can be seen in *SUN VALLEY SERENADE* and *ORCHESTRA WIVES* (both 41) and in various shorts.

**EDWARD BERNDT** (94), from Chicago, was one of Hollywood's first sound engineers. He went on to work with Frank Capra at Columbia, then directed many comedy shorts (including The Three Stooges), then Blondie, Bowery Boys, sci fi and Three Stooges features. See PV # 30 for a career interview and filmography.



Charles Gray

**ALAN BETROCK** (49), from Queens, published and edited Jamz, Rock Marketplace and, starting in 76, The New York Rocker. He wrote Girl Groups and The I Was A Teenage Juvenile Delinquent Rock 'N' Roll Horror Beach Party Movie Book and liner notes for many compilation and re-issue LPs. He produced early records by Blondie, Television,

Richard Hell, Marshall Crenshaw, and The Smithereens, some released on Shake Records. His Shake Books published many titles on movie posters, rock and roll, pinups, and celebrity, cult and scandal magazines. He had cancer.

**X. BRANDS** (72), from Kansas City, MO, was in *THE NAKED GUN* (56), *SHE DEVIL* (57), *BEAU GESTE* (66), *CAPTAIN APACHE* (71) and *AVALANCHE* (78). He acted on *THE MAN FROM U.N.C.L.E.* and *MISSION: IMPOSSIBLE*, on many TV westerns, and was a regular on *JUDGE ROY BEAN* (55/6) and *YANCY DERRINGER* (58/9), as Pahoo-Ka-a-Wah.

**ROBERT BURR** (78), was in *THE POSSESSION OF JOEL DELANEY* (72), *THE SEVEN UPS* (73), *BLACK FIST* (76), *GHOST STORY* and *TATTOO* (both 81), *ANGEL OF H.E.A.T.* (82), *RETURN TO SALEM'S LOT* (87), *OUT ON A LIMB* (92), and *NETHERWORLD* (92). The Shakespearean actor also acted on several soap operas.

**MATHILDA CALNAN** (87), from Florence, Italy, was the daughter of an American art historian. She was in *8 1/2* and *GIDGET GOES TO ROME* (both 63), *THE WAR OF THE ZOMBIES* (65), *MONKEYS, GO HOME!* (67),



DADDY'S GONE A HUNTING (69), TERROR IN THE WAX MUSEUM (73), and YOUNG FRANKENSTEIN (74).

**JAIME CARDRICHE** (32), from Savannah, GA, wrestled as "The Harlem Warlord" and acted in HOUSE PARTY, DEEP COVER, WATER LINE, and FOCUS (00). He was a regular on MALCOLM AND EDDIE, A DIFFERENT WORLD, and RENEGADE, and also appeared on LAW AND ORDER, THE WAYANS BROTHERS, and other shows.

**CHRISTOPHER (Bay) CARY** (Carysfort) (65), from Surrey, England, was in American movies including MARLOWE (69), PLANET EARTH (74), CAPTAIN AMERICA 2 (79), LIFEPOD (80), BEYOND THE UNIVERSE (81) THE SWORD AND THE SORCERER (82), and MISSING IN ACTION 2 (85). He also acted on many TV shows including WILD, WILD WEST, LAND OF THE GIANTS, TIME TUNNEL, BATMAN, and WONDER WOMAN. Cary had cancer.

**JIM CASH** (59), from Boyne City, MI, co-wrote features including TOP GUN (86), DICK TRACY (90), ANACONDA (97), and THE FLINTSTONES IN VIVA LAS VEGAS (00).

**NICHOLAS CLAY** (53), from London, was in THESE ARE THE DAMNED (61), THE NIGHT DIGGER (71), VICTOR FRANKENSTEIN (77), as the doctor, ZULU DAWN (79), EXCALIBUR (81), as Lancelot, EVIL UNDER THE SUN (82), THE HOUND OF THE BASKERVILLES (83), LAST DAYS OF POMPEII (85), LIONHEART (87), and MERLIN (98).

**JOHN COLICOS** (71), from Toronto, was a Shakespearean actor who was the first Klingon on STAR TREK (in 67) and repeated the role several times on DEEP SPACE NINE. Features include FORBIDDEN JOURNEY (50), THE NAKED FLAME (65), THE WRATH OF GOD (72), SCORPIO (73), DRUM (76), KING SOLOMON'S TREASURE (77), THE CHANGELING and PHOBIA (both 80), and THE POSTMAN ALWAYS RINGS TWICE (81). His many TV credits include MISSION: IMPOSSIBLE, NIGHT GALLERY, STARLOST, WONDER WOMAN, THE HITCHHIKER, and HITCHCOCK, and he was a regular on BATTLESTAR GALACTICA (as Count Baltar) and GENERAL HOSPITAL.

**RICHARD COLLIER** (80), from Boston, was in SUDDENLY (54), TEENAGE REBEL (56), GIRLS! GIRLS! GIRLS! (62), GOOD TIMES (67), BLAZING SADDLES (74), CHRISTINE (83), PET SEMATARY (89) and EVE OF DESTRUCTION (91). His many TV credits include roles on BATMAN, BONANZA and THE BEVERLY HILLBILLIES.

**ANITA Dangler** (79) was in THE MUNSTERS' REVENGE (81), STEWARDESS SCHOOL (87), THE FISHER KING (91), BRAIN DONORS (92), and on many TV shows including NAKED CITY, TALES FROM THE DARKSIDE and GENERAL HOSPITAL.

**MARCELINE DAY** (Newlin) (91), from Colorado Springs, CO, was in films since 1924, including LONDON AFTER MIDNIGHT and THE BELOVED ROGUE with John Barrymore (both 27), THE BIG CITY and THE CAMERAMAN with Buster Keaton (both 28), and THE SHOW OF SHOWS, THE JAZZ AGE and THE WILD PARTY (all 29). She co-starred with Lon Chaney and was directed by Tod Browning twice. Day retired after being in many westerns, THE FLAMING SIGNAL and DAMAGED LIVES (filmed in 33). Her sister, actress Alice Day died in 95.

**FRED DAUGHTREY** was with The Turbans, then founded the Philly soul group The Intruders with his brother Eugene. He left to sing with Lee Williams And The Cymbals, then returned to The Intruders. The group had 24 R+B hits (66-75) on Gamble, then TSOP and crossed over with "Cowboys To Girls" (#6 pop in 67).

**GEORGE DUNING** (92), from Richmond, VA, was a jazz trumpeter who became a very prolific, Oscar nominated film composer at Columbia.

Some credits were THE NOTORIOUS LONE WOLF (46), THE CORPSE CAME C.O.D. (47), ALL THE KING'S MEN and JOLSON SINGS AGAIN (both 49), THE FLYING MISSILE (50), THE MAGIC CARPET (51), HAREM GIRL (52), MAN IN THE DARK (53), THE WEREWOLF and EARTH VS. THE FLYING SAUCERS (both 56), THE GIANT CLAW and 20 MILLION MILES FROM EARTH (both 57), BELL, BOOK AND CANDLE (58), HAVE ROCKET WILL TRAVEL and 1001 ARABIAN NIGHTS (both 59), BRAINSTORM and MY BLOOD RUNS COLD (both 65), THEN CAME BRONSON (69), TERROR IN THE WAX MUSEUM and ARNOLD (both 73), and various JUNGLE JIM and BLONDIE movies. TV work included THE NAKED CITY, DENNIS THE MENACE, STAR TREK and TIME TUNNEL. He wound up his career as musical director of Aaron Spelling Productions.

**IAN DURY** (57), from Upminster, Essex, England, formed the "pub rock" group Kilburn And The High Roads in 71 and recorded one LP (in 75). He later signed with Stiff Records and made his solo debut with the popular "Sex And Drugs And Rock And Roll," then made the British charts five times with his band The Blockheads. "Hit Me With Your Rhythm Stick" was #9 in 78 and "Reasons to be Cheerful (Part 3)" was #4 in 79. Five of his LPs charted in England. The Cockney voiced Dury can be seen in NUMBER ONE (75), the doc. IF IT AIN'T STIFF, IT AIN'T WORTH A FUCK, CONCERTS FOR THE PEOPLE OF KAMPUCHEA (84), Polanski's PIRATES (86), HEARTS OF FIRE (87), UNDERGROUND and THE RAGGEDY RAWNEY (both 88), THE COOK, THE THIEF... (89), AFTER MIDNIGHT (90), SPLIT SECOND (92), JUDGE DREAD (95), and THE CROW: CITY OF ANGELS (96). Dury, who was crippled from polio since he was a child, died from cancer.

**ALEX DREIER** (83), from Honolulu, was a radio newscaster, who appeared in films including THE BOSTON STRANGLER (68), THE LONERS (72), LADY COCOA (75), and THE INVISIBLE STRANGLER (76).

**MARY ELLIOTT** (82), from Gaffney, SC, was a Broadway actress, in films including GIRL CRAZY and A GUY NAMED JOE (both 43), and OUT OF THIS WORLD (45). She then married actor Robert Cummings and stopped acting.

**DOUGLAS FAIRBANKS JR.** (90), from NYC, was the son of Hollywood silent movie legend and U.A. founder Douglas Fairbanks (Ulman) (who died in 39). His stepmother was Mary Pickford. Fairbanks Jr. acted in many films starting as a child in 1923. Some roles were in DEAD MAN'S CURVE and THE BARKER (both 28), THE JAZZ AGE, FAST LIFE, OUR MODERN MAIDENS, and THE CARELESS AGE (all 29), THE DAWN PATROL and OUTWARD BOUND (30), LITTLE CAESAR (31), UNION DEPOT and SCARLET DAWN (both 32), CAPTURED! (33), THE PRISONER OF ZENDA (37), GUNGA DIN (39), and GREEN HELL, ANGELS OVER BROADWAY and SAFARI (all 40). He served in the Navy during the war and was decorated by the British government. Some later roles were in SINBAD THE SAILOR (47) and MR. DRAKE'S DUCK (51) and he produced several features. He settled in England where he produced and hosted the DOUGLAS FAIRBANKS JR. PRESENTS series (54-7). Final roles were on TV and in GHOST STORY (81). Fairbanks' first wife was Joan Crawford (28-32).

**ANDREW FAULDS** (77), born in Tanzania, was Jet Morgan on the British radio show Journey Into Space. Some film roles were in BLOOD OF THE VAMPIRE and THE CRAWLING EYE (both 58), MANIA (60), THE HELLFIRE CLUB (61), JASON AND THE ARGONAUTS (63), and Orson Welles' CHIMES AT MIDNIGHT (66). The controversial, long time Labour member of Parliament (!) was also in the Ken Russell features THE DEVILS (70), THE MUSIC LOVERS (71), MAHLER (74), and LISZTOMANIA (76).

**TERRY FORESTAL** (52), from Chesterfield, England, was a stunt coor-



*Sir John Gielgud*



dinator and stuntman for GREYSTOKE (84), TRAINSPOTTING and BRAVEHEART (both 95), and THE FULL MONTY and TITANIC (both 97). He died in a jumping accident in Norway.

**ABEL FRANCO** (77), from El Paso, TX, was in EIGHTEEN AND ANXIOUS (57), CAGE OF EVIL (60), ZOOT SUIT (81), and others.

**ROBERT FRYER** (79), from Washington, was a producer of many hit Broadway musicals and films including THE BOSTON STRANGLER (68), MYRA BRECKINRIDGE (70), THE BOYS FROM BRAZIL (78), and THE SHINING (80).

**LEW GALLO** (71), from Mt. Kisco, NY, was a stage actor who went on to roles in films including ODDS AGAINST TOMORROW (59) and OCEAN'S ELEVEN (60). He acted on TWILIGHT ZONE (3 times), VOYAGE TO THE BOTTOM OF THE SEA and other Irwin Allen shows and many westerns, and was Major Cobb on TWELVE O' CLOCK HIGH (64/5). He was also a producer of MARY HARTMAN, MARY HARTMAN.

**VITTORIO GASSMAN** (77), from Genoa, Italy, was a stage actor who started acting in films in '46. He became a matinee idol in BITTER RICE (48). Some other roles were in THE BLACK CROWN (50), IL SOGNO DI ZORRO (51), THE WHITE SLAVE TRADE (52), MAMBO (54), WAR AND PEACE (56), BIG DEAL ON MADONNA ST. (58), GHOSTS IN ROME (60), BARABBAS (63), THE DIRTY GAME (65), GHOSTS ITALIAN STYLE and THE TIGER AND THE PUSSYCAT (both 67), and THE 13 CHAIRS (70). American productions included several for MGM in the early 50's, Altman's A WEDDING (78) and QUINTET (79), THE NUDE BOMB (80), SHARKEY'S MACHINE (81) and TEMPEST (82). He was briefly married to his second wife Shelley Winters (they had a daughter).

**SIR (Arthur) JOHN GIELGUD** (96), from London, was a Shakespearean actor and Oscar winner who made his film debut in 1924. Features include Hitchcock's SECRET AGENT (36), RICHARD III (55), SAINT JOAN (57), BECKETT (64), THE LOVED ONE (65), CHIMES AT MIDNIGHT (66), THE SHOES OF THE FISHERMAN and SEBASTIAN (both 68), JULIUS CAESAR (70), PROBE (72), LOST HORIZON and FRANKENSTEIN: THE TRUE STORY (both 73), GOLD and MURDER ON THE ORIENT EXPRESS (both 74), PROVIDENCE (77), CALIGULA and MURDER BY DECREE (both 79), THE ELEPHANT MAN and THE FORMULA (both 80), LION OF THE DESERT and SPHINX (both 81), THE HUNCHBACK (82), THE WICKED LADY (83), SCANDALOUS and FRANKENSTEIN (both 84), THE CANTERVILLE GHOST (86), APPOINTMENT WITH DEATH (88), PROSPERO'S BOOKS (92), FIRST KNIGHT (95), GULLIVER'S TRAVELS (96), MERLIN (98), and CATASTROPHE (00). Some TV roles were on TALES OF THE UNEXPECTED and LOVEJOY.

**DENIS GILFORD** (73) wrote A Pictorial History Of Horror Movies, Monsters Of The Movies, and other books on silent films and comic strips.

**CHARLES GRAY** (71), from Bournemouth, England, was in THE BLACK WHIP (56), THE UNKNOWN TERROR (57), I ACCUSE! (58), MAN IN THE MOON (60), YOU ONLY LIVE TWICE and THE NIGHT OF THE GENERALS (both 67), THE DEVIL RIDES OUT (68), THE NINE AGES OF NAKEDNESS (69), CROMWELL and THE EXECUTIONER (both 70), DIAMONDS ARE FOREVER (71), as Blofeld, THE BEAST MUST DIE (74), and THE ROCKY HORROR PICTURE SHOW (75). Later roles included THE SEVEN PERCENT SOLUTION (76), as Mycroft Holmes, THE LEGACY (79), SHOCK TREATMENT (81), and LONGITUDE (00). He was in many British TV movies, was a regular on GUNSLINGER and RAWHIDE, and appeared on shows including THE INVISIBLE MAN, ONE STEP BEYOND, DANGER MAN, TALES OF THE UNEXPECTED, and SHERLOCK HOLMES.

**HAROLD GREENE** (84), from Paterson, NJ, wrote screenplays for THE HOUSE OF THE SEVEN GABLES (40), KANSAS CITY CONFIDENTIAL (52), and others. He was a producer of the JUNGLE JIM TV series and was a literary agent.

**PAUL GRIFFIN** (62), from Harlem, was a pianist and organist whose gospel style made him one of New York City's top studio musicians. After touring with King Curtis, he became a member of the house band at Scepter Records, playing on hits by The Shirelles, The Isley Brothers, Dionne Warwick and B. J. Thomas. He also worked for the producers Leiber and Stoller, Bert Berns and Jerry Ragovoy, backing Solomon Burke, Garnet Mimms, Aretha and Erma Franklin, and Van Morrison. He was on Dylan's Highway 61 Revisited and Blonde on Blonde, and on records by Peter, Paul and Mary, Ian and Sylvia, Eric Andersen, Tom Rush, Carly Simon and Paul Simon, and Steely Dan. Griffin died from a heart attack.

(SIR) **ALEC GUINNESS** (de Cuffe) (86), from London, played his first stage roles in the 30s and made his major film debut in David Lean's GREAT EXPECTATIONS (46) and OLIVER TWIST (48) and was in other later Lean epics. He starred in KIND HEARTS AND CORONETS (49), in eight roles, THE MAN IN THE WHITE SUIT (51), THE LADYKILLERS (55), and other Ealing Studio comedies. He received an Oscar for BRIDGE ON THE RIVER KWAI (57). Some other roles were in THE HORSE'S MOUTH (58), which he scripted, SCROOGE! and CROMWELL (both 70), HITLER: THE LAST TEN DAYS (73), MURDER BY DEATH (76), STAR WARS (77), RAISE THE TITANIC! (80), KAFKA (92), and MUTE WITNESS (95). Guinness was knighted in 59. Many of his later roles were for the BBC.

**GRETA GYNT** (Margrethe Woxhelt) (83), from Oslo, Norway, died in London on April 2. See PV # 29 for a career interview and filmography.

**JOHNNY "ACE" HARRIS** (82), was a piano player with Ella Fitzgerald, Billie Holiday, Dinah Washington, the Ink Spots and others. He can be seen backing Bill Robinson in STORMY WEATHER (43). Harris, who did shows for presidents Bush and Clinton, was still active.

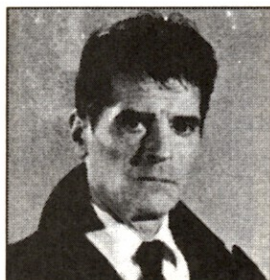
**VIVIAN HARRIS** (97), from Harlem, danced in the 20's stage show Shuffle Along, was in the chorus line of Duke Ellington's Cotton Club Orch. and became a regular at the Apollo. She was in BURLESQUE IN HARLEM (54).

**SIDNEY HAYERS** (78), from Edinburgh, Scotland, worked in the sound department on many films, then directed VIOLENT MOMENT (58), CIRCUS OF HORRORS (60), featuring his wife Erika Remberg, PAYROLL (61), BURN, WITCH, BURN (62), THE SOUTHERN STAR (69), TERROR FROM UNDER THE HOUSE and ASSAULT (both 71) and others. TV directing credits include many episodes of THE AVENGERS and THE PERSUADERS, GALACTICA 1980, KNIGHT RIDER, THE A-TEAM, MANIMAL, WEREWOLF, and SUPER FORCE. Hayers had cancer.

**OFRA HAZA** (41), from Tel Aviv, was a popular singer (in Israel) of Yemenite songs, who toured America and received an Emmy in 82. She sang the theme song for THE PRINCE OF EGYPT (98).

**CHESTER HAYES** (86), from Silver Springs, IL, was a professional wrestler who became a stuntman and actor in VEILS OF BAGDAD (53), FROM HELL IT CAME (57), as Tabanga the tree (!), VALLEY OF THE DRAGONS (61), and LAST OF THE SECRET AGENTS? (66). He also acted on CAPTAIN MIDNIGHT, I DREAM OF JEANNIE and other shows.

**HEINZ** (Burt) (57), from Hagen, Germany, was the dyed platinum blonde bass guitarist with the Tornados (who also backed the late Billy Fury) when they scored an historic trans-Atlantic No. 1 instrumental hit with "Telstar" in 1962. He acted (with the Tornados) in FAREWELL PER-



Frances Lederer



FORMANCE (63), as the replacement of a murdered pop star. He then hit #5 in England with his Eddie Cochran tribute "Just Like Eddie," followed by an Eddie tribute LP and four other lesser hits, some as Heinz And The Wild Boys (his singles were on London and Tower in America). Heinz led a fictional band (with David Hemmings and the late Steve Marriott) in LIVE IT UP/SING AND SWING (63). After mentor/producer Joe Meek shot himself (with Heinz's gun!) in 66, the pop star spent years doing menial jobs and occasional oldies shows. Heinz And The Houserockers appear in THE LONDON ROCK AND ROLL SHOW (filmed in 73). He died after a long battle against motor neuron disease.

**JOCKO** (Douglas) **HENDERSON** (70), from NC, was a long time disc jockey (and rival of Alan Freed) who worked in Philadelphia and New York (the 1280 Rocket Show). He briefly hosted the (all black) NYC TV show JOCKO'S ROCKETSHIP ROCK AND ROLL RECORD HOP in 58 and broke Link Wray's "Rumble" on his radio show. Jocko can be seen rapping away (while wearing his space helmet) in the movie JAMBOREE (57). His oldies LPs were released by End and he hosted a recent oldies show. "I'm back on the scene with the record machine, saying Ooh-pop-a-doo and how are you?"

**ARNOLD JOHNSON** (78), was a NYC stage actor who starred in Robert Downey's PUTNEY SWOPE (69). He was also in SHAFT (71), ROCKY and PIPE DREAMS (both 76), AMERICAN HOT WAX (78), OH GOD!, YOU DEVIL! (84), MY DEMON LOVER (87), THE SEVENTH SIGN (88), THE FIVE HEARTBEATS (91), and MENACE II SOCIETY (93). He appeared on many sitcoms and had a recurring role on SANFORD AND SON.

**LILA KEDROVA** (81), from St. Petersburg, Russia, started her film acting career in France in the 50's. She was Oscar nominated for ZORBA THE GREEK (64), and was in Hitchcock's TORN CURTAIN (66), THE KREMLIN LETTER (70), THE CURSED MEDALLION (75), Polanski's THE TENANT (76), SWORD OF THE VALIANT and BLOOD TIDE (both 82), TESTAMENT (83), and SOME GIRLS (88).

**JOHN KELLOGG** (83), was in many features including AMONG THE LIVING and MICHAEL SHAYNE, PRIVATE DETECTIVE (both 41), THE CRIMSON CANARY (45), OUT OF THE PAST, THE GANGSTER, and JOHNNY O'CLOCK (all 47), PORT OF NEW YORK, HOUSE OF STRANGERS and SAMSON AND DELILAH (all 49), BUNCO SQUAD (50), BOMBA AND THE ELEPHANT STAMPEDE (51), RANCHO NOTORIOUS (52), GORILLA AT LARGE (54), AFRICAN MANHUNT (57), DOOMSDAY FLIGHT (66), NIGHT SLAVES (70), and A KNIFE FOR THE LADIES (74). Some TV credits were SUPERMAN, INNER SANCTUM, ONE STEP BEYOND, THE OUTER LIMITS and WILD, WILD WEST. Kellogg had Alzheimer's.

**TIMOTHY KILEY** (74) was a director for THE ED SULLIVAN SHOW during the 60s and THE SMOTHERS BROTHERS, SONNY AND CHER, STAR SEARCH and many major TV specials.

**PEE WEE KING** (Julius Frank Anthony Kuczynski) (86), from Abrams, WI, formed The Golden West Cowboys in 36. He played fiddle and accordion (Redd Stewart was the main singer). He co-wrote their first hit, "Tennessee Waltz" (#3 in 48 and #6 in 51) and they introduced electric instruments and horns to the Grand Ole Opry. Nine more country chart hits were on RCA by 54. They appeared in westerns starring Gene Autry, Charles Starret and the Durango Kid and King hosted 50s TV shows in Cleveland (RANCH 10-0-2 aka the PEE WEE KING SHOW) and in Louisville.

**DURWARD KIRBY** (88), from Covington, KY, was a Chicago newscaster who became Gary Moore's sidekick on the radio, then TV (several

shows from '50 to '67), and was the co-host of CANDID CAMERA (61-66).

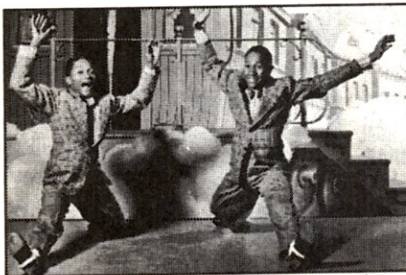
(Michael) **CUB KODA** (51), from Manchester, MI, was the leader and guitarist of Brownsville Station. He wrote the #3 hit "Smokin' in the Boys Room" (73). Six other singles also charted and they recorded LPs for Warner/Palladium (as did Bob Seger), Big Tree, and Private Stock before breaking up in 79. The band appeared on MIDNIGHT SPECIAL three times. Koda later recorded solo LPs, led other bands and wrote music columns. Records by his 60s Del Tinos trio and the polka/rock oldies band King Uszniewiz and His Uszniewiztones (which he produced in the 70s) have been released by Norton Records. Koda died of complications from kidney dialysis.

**JOHN KUEHNE** (London) (58) was a studio musician who played bass (behind a curtain) for live Monkees shows.

**ALLA LARIONOVA** (69), from Moscow, was a Soviet film star since the 40's and was active until the mid 70's. She was in SADKO aka THE MAGIC VOYAGE OF SINBAD (53).

**MICHAEL** "Mike" **LECKEBUSCH** (62), from Leipzig, Germany, was the creator/director of BEAT CLUB, filmed in Bremen. He booked an incredible array of British and American groups during the show's long (65 to the 80s) run. It was later aka BEAT, BEAT, BEAT, then MUSIK LADEN. Repeats are still being aired in various countries.

**FRANCIS** (Frantisek) **LEDERER** (100), from Prague (then in the Austro-Hungarian Empire), was a Czech artillery corporal in WWI before becoming a star in European films, including the German PANDORA'S BOX (29). In America he acted on Broadway and in movies including THE LONE WOLF IN PARIS (38), CONFESSIONS OF A NAZI SPY (39), and THE DIARY OF A CHAMBERMAID (46). He ended his film career in RETURN OF DRACULA and MARACAIBO (both 58) and TERROR IS A MAN (59), made in The Philippines. Some TV roles were on MISSION: IMPOSSIBLE, THE UNTOUCHABLES and NIGHT GALLERY. In later years he taught an actor's workshop and acquired California real estate. The second of three wives



Harold Nicholas of the Nicholas Brothers

was actress Margo.

**LEW LEHMAN** (66), from Boston, directed THE PIT (81) and wrote KILLERS OF THE WILD (77) and PHOBIA (80).

**NAN LESLIE** (74), from L.A., was in GEORGE WHITE'S SCANDALS (45), DEVIL THUMBS A RIDE (47), many westerns, often with Gene Autry, and THE BAMBOO SAUCER (68). She was also on THE LONE RANGER, THE ROY ROGERS SHOW, THE GENE AUTRY SHOW, RIN TIN TIN, CIRCUS BOY, PERRY MASON, THRILLER, and many others.

**LARRY LINVILLE** (60), from Ojai, CA, was Major Burns on M.A.S.H. (72-77). He was in SCHOOL SPIRIT (85), BLUE MOVIES (88), EARTH GIRLS ARE EASY and CHUD II (89), ROCK 'N' ROLL HIGH SCHOOL FOREVER (90), and BODY WAVES (92). TV credits include MISSION: IMPOSSIBLE, NIGHT GALLERY, THE SIXTH SENSE, KOLCHAK, FANTASY ISLAND, MISFITS OF SCIENCE, and LOIS AND CLARK.

**MEREDITH MACRAE** (56), from Houston, TX, was in BY THE LIGHT OF THE SILVER MOON (53), as a child, then BEACH PARTY (63) and BIKINI BEACH (64), was a regular on MY THREE SONS (63-5) and played Billie Jo on PETTICOAT JUNCTION (66-70). She was also in NORWOOD (70), THE WEREWOLF OF WOODSTOCK (75), Paul Leder's MY FRIEND NEEDS KILLING (72), and SKETCHES OF A STRANGLER (76), both with her husband Greg Mullavey, EARTHBOUND (81), and CALENDAR GIRL MURDERS and THE CENSUS TAKER (both 84). She hosted MID-MORNING L.A. and the syndicated talk show BORN FAMOUS. She



was the daughter of Broadway musical star Gordon (Oklahoma) MacRae and his wife Sheila (THE HONEYMOONERS). MacRae had brain cancer.

**NANCY MARCHAND** (71), from Buffalo, was a star of stage and early live TV. She was in the original TV version of *MARTY* (53), and later played publisher Mrs. Pynchon on *LOU GRANT* and the matriarch of a Mafia family on *THE SOPRANOS*. Film roles included *THE BACHELOR PARTY* (57), the anti-nuke indy *LADYBUG*, *LADYBUG* (63), *ME, NATALIE* (69), *THE HOSPITAL* (71), and *THE NAKED GUN* (88). She had lung cancer.

**HELEN MARTIN** (90), from St. Louis, MO, was a Broadway actress who helped found Harlem's American Negro Theater. Some credits were *COTTON COMES TO HARLEM* and *WHERE'S POPPA?* (both 70), *ROOTS* (77), *WACKO* (81), *REPO MAN* (84), *HOLLYWOOD SHUFFLE* (87), *NIGHT ANGEL* (90), *A RAGE IN HARLEM* and *HOUSE PARTY 2* (both 91), *BEVERLY HILLS COP 3* (94), *KISS THE GIRLS* (97), and *BULWORTH* (98). She was a regular on *BABY, I'M BACK* (78) and 227 (85-90) and appeared on many sitcoms.

**WALTER MATTHAU** (Matuschanskayasky) (79), from NYC, was a boxing instructor, basketball coach, and stage actor who received six battle stars for his WWII Air Force service. He narrated the short *ATOMIC ATTACK* (50) and made his film acting debut in Burt Lancaster's *THE KENTUCKIAN* (55). Some early roles (usually as villains) were in *BIGGER THAN LIFE* (56), *A FACE IN THE CROWD* and *SLAUGHTER ON TENTH AVENUE* (both 57), and *KING CREOLE* (58). He directed and starred in *GANGSTER STORY* (60), played a cop on the syndicated *TALLAHASSEE 7000* TV series (61), and was in *CHARADE* (63), *FAIL-SAFE* and *GOODBYE CHARLIE* (both 64), and *MIRAGE* (65). After the Broadway success of *The Odd Couple*, he received an Oscar for Billy Wilder's *THE FORTUNE COOKIE* (66), filmed in Cleveland, and went on to usually star as funny (or serious) grouchy glum slobs and old men. Some credits are *A GUIDE FOR THE MARRIED MAN* (67), *CANDY* and *THE ODD COUPLE* (both 68), *CHARLEY VARRICK* and *THE LAUGHING POLICEMAN* (both 73), *THE TAKING OF PELHAM 1-2-3* and *EARTHQUAKE* (both 74), *FIRST MONDAY IN OCTOBER* (81), *MOVERS AND SHAKERS* (85), Polanski's *PIRATES* (86), Roberto Benigni's *THE LITTLE DEVIL* (88), *JFK* (91), *DENNIS THE MENACE* (93) as Mr. Wilson, and *I.Q.* (94) as Einstein. His TV roles included many live 50's dramas, *CLIMAX*, *NAKED CITY* (twice), *ROUTE 66*, and *DR. KILDARE*, and he was on five *HITCHCOCK* shows.

**NEAL MATTHEWS JR.** (70), from Nashville joined the gospel harmony quartet The Jordanaires as second tenor in 53 and the group began performing with Elvis in 56. They also sang with Patsy Cline, Ricky Nelson, Jimmy Dean, Merle Haggard and Tom Jones, and backed many country stars on stage. They were in early 50s Telescription musical shorts, *COUNTRY MUSIC HOLIDAY* (58), *BUFFALO GUN* (61), *COUNTRY MUSIC CARAVAN* and *TENNESSEE JAMBOREE* (both 64), *A TIME TO SING* (68), and *FROM NASHVILLE WITH MUSIC* (69), as well as Elvis movies.

**ARTHUR MORTON** (91), from Duluth, MN, worked in the music departments of the Hal Roach Studios and Columbia Pictures. He was composer, arranger or orchestrator for over 100 features (and serials) ranging from *NIGHT LIFE OF THE GODS* (35) to *STAR TREK: FIRST CONTACT* (96).

**HAROLD NICHOLAS** (79), from Winston-Salem, NC, was the younger of the acrobatic dancing Nicholas Brothers. In 32 they made their Cotton Club debut and were in the short *PIE, PIE BLACKBIRD*. They were highlights of "50" features and Vitaphone shorts. Credits include *THE*

*EMPEROR JONES* (33), *KID MILLIONS* (34), *THE BIG BROADCAST OF 1936* (35), *CALLING ALL STARS* (37), *DOWN ARGENTINE WAY* and *TIN PAN ALLEY* (both 40), *THE GREAT AMERICAN BROADCAST* (41), *SUN VALLEY SERENADE* (42), *STORMY WEATHER* and *ORCHESTRA WIVES* (both 43), and *THE PIRATE* (48). They also danced in vaudeville, on Broadway, in nightclubs and on TV. Harold, who was once married to Dorothy Dandridge, was also in *L'EMPIRE DE LA NUIT* (62) with Eddie Constantine, *THE LIBERATION OF L. B. JONES* (70), *UPTOWN SATURDAY NIGHT* (74), *TAP* (89), *THE FIVE HEARTBEATS* (91), and *FUNNYBONES* (95). Brother Fayard is now 85.

(Bernard Alfred) **JACK NITZSCHE** (63), from Chicago, worked at Specialty Records and Capitol, then became the arranger for Phil Spector on everything from "He's a Rebel" (62) to "River Deep, Mountain High" (66). His instrumental "The Lonely Surfer" went to #39 in 63 and he co-wrote "Needles and Pins." He played keyboards and did choral arrangements for The Rolling Stones and worked with Neil Young many times. He also worked with Elvis, Ricky, Miles, James Brown, Bobby Darin, The Beach Boys, Jackie DeShannon, Marianne Faithfull, Captain Beefheart, The Monkees, The Neville Brothers, and Randy Newman - to name a few. His soundtrack credits include *THE TAMI SHOW* (64), *VILLAGE OF THE GIANTS* (65), *PERFORMANCE* (70), *GREASER'S PALACE* (72), *THE EXORCIST* (73), *ONE FLEW OVER THE CUCKOO'S NEST* (75), *BLUE*



Craig Stevens

*COLLAR* (78), *HARDCORE* (79), *CRUISING* (80), *CUTTER'S WAY* (81), *THE RAZOR'S EDGE* and *STARMAN* (both 84), *9 1/2 WEEKS* (86), *THE SEVENTH SIGN* (88), *NEXT OF KIN* (89), *HOT SPOT* (90), *THE INDIAN RUNNER* (91), and *THE CROSSING GUARD* (95). His second wife was singer Buffy St. Marie. The cause of death was cardiac arrest.

(William) **OLIVER** (Swoford) (54), from North Wilksboro, NC, was in the band Good Earth, then had soft pop solo hits with "Good Morning Starshine" (#3 on Jubilee) and "Jean" (#2 on Crewe) in 69. Both were from movies. He had cancer.

**MARIA ORTIZ** (27), from Nashville, was in the Donald Farmer movies *VICIOUS KISS* (96), with the late Margeaux Hemingway, *DEMOLITION HIGHWAY*, *BLOOD AND HONOR*, and the still to be released *BATTLE FOR GLORY*, *RED LIPS 2* and *SPACE KID*.

**BEGONA PALACIOS** (58), from Mexico, was in *THE BLOODY VAMPIRE* (61), *SANTO VS. THE KING OF CRIME* (62), and *THE GHOST OF THE STRANGLER* and *MAJOR DUNDEE* (both 65). She married director Sam Peckinpah and was with him until he died. She recently starred in a Mexican soap opera.

**JOSEPH V. PERRY** (69), from Pittsburg, was in *THE SHAKIEST GUN IN THE WEST* (68), *THE LOVE GOD?* (71), *REPOSSESSED* (90), and *HOT SHOTS PART DEUX* (93). He also acted on *THE MONKEES*, *THE OUTER LIMITS*, and *SEINFELD*, and played mobsters on several sitcoms.

**JUSTIN PIERCE** (25) was in Larry Clark's *KIDS* (95), and had roles in *NEXT FRIDAY* (00) and on *MALCOLM IN THE MIDDLE*. He hanged himself in a Las Vegas hotel the day before the New York premiere of his latest film, *PIGEONHOLD*.

**NILS** (Einar Joensson) **POPPE** (92), from Malmo, Sweden, was a stage and film comedian and was in nearly 40 movies, including Ingmar Bergman's *THE SEVENTH SEAL*, as Jof the Jester. He also portrayed Fabian Bom in a series of Swedish-language films that he helped write.

**TITO PUENTE** (77), from NYC, was a band leader/percussionist who recorded over 100 LPs, starting in 46. He was especially popular during the 50s mambo music craze and recorded the original version of "Oye



Como Va" (later covered by Santana). He appeared as himself in ARMED AND DANGEROUS (86), RADIO DAYS (87), SALSA (88), and THE MAMBO KINGS (92).

**LOGAN RAMSEY** (70), from Long Beach, CA, was a stage and early TV actor, in features including THE HOODLUM PRIEST (61), TALE OF THE COCK (66), HEAD (68), THE TRAVELING EXECUTIONER (70), WHAT'S THE MATTER WITH HELEN? and THE DEVIL AND MISS SARAH (both 71), SOME CALL IT LOVING and WALKING TALL (both 73), and two sequels, FAREWELL, MY LOVELY (75), THE BEAST WITHIN (82), JOY-STICKS (83), and SCROOGED, DR. HACKENSTEIN, and MEET THE HOLLOWHEADS (all 88). Ramsey was also on STAR TREK, BATTLESTAR GALACTICA, KUNG FU and many other TV shows and was a regular on several soap operas. He often worked with his wife, actress Anne Ramsey (who died in 88).

**JAYNE REGAN** (90) was in 30s movies including CLEOPATRA (34), DANTE'S INFERNO (35), THANK YOU, MR. MOTO (37), and WALKING DOWN BROADWAY and MR. MOTO'S GAMBLE (both 38).

**STEVE REEVES** (74), from Glasgow, Montana, was named Mr. America in 1947, Mr. World and Mr. Universe in 48 and Mr. Universe again in 50. The 6'1" bodybuilder appeared in Ed Wood's JAIL BAIT (53), and the musical ATHENA (54), then starred in HERCULES (57). After the Italian feature hit big in America (and led to countless imitations), he was in HERCULES UNCHAINED, GOLIATH AND THE BARBARIANS, GIANT OF MARATHON, and WHITE WARRIOR (all 59), THIEF OF BAGHDAD and LAST DAYS OF POMPEII (both 60), DUEL OF THE TITANS and MORGAN THE PIRATE (both 61), THE TROJAN HORSE, THE SHORTEST DAY and THE AVENGER (all 62), SANDOKAN THE GREAT and THE SLAVE (both 63), and PIRATES OF THE SEVEN SEAS (64). Reeves was said to be the highest-paid actor in Europe, but he retired after the western LONG RIDE FROM HELL (68). He died of lymphoma.

**HARRY RIEBAUER** (79), from Reichenberg (Bohemia), acted for the East German DEFA, then often played policemen in Edgar Wallace movies. He was in THE GREAT ESCAPE, THE MAD EXECUTIONERS, and THE STRANGLER OF BLACKMOOR CASTLE (all 63), GIRLS BEHIND BARS (65), THE BLUE HAND and THE MONK WITH THE WHIP (both 67), the Jerry Cotton movie DER TOD IM ROTEN JAGUAR (68), and others.

(George) **MICHAEL RIPPER** (88), from Portsmouth, Hampshire, England, was a character actor in 133 features since 1936 including 35 Hammer films, often as comic innkeepers, coachmen and policemen. His credits include THE DARK ROAD (47), OLIVER TWIST (48), LADY GODIVA RIDES AGAIN and OLD MOTHER RILEY'S JUNGLE ADVENTURE (both 51), RICHARD III, X THE UNKNOWN and 1984 (all 56), DANGEROUS YOUTH and ENEMY FROM SPACE (both 57), THE REVENGE OF FRANKENSTEIN and THE UGLY DUCKLING (both 58), THE MUMMY (59), BRIDES OF FRANKENSTEIN (60), CURSE OF THE WEREWOLF and THE PHANTOM OF THE OPERA and NIGHT CREATURES (all 62), WHAT A CRAZY WORLD (63), CURSE OF THE MUMMY'S TOMB, PLAGUE OF THE ZOMBIES and SECRET OF BLOOD ISLAND (all 65), THE REPTILE, THE DEADLY BEES, THE MUMMY'S SHROUD, WHERE BULLETS FLY and TORTURE GARDEN (all 66), DRACULA HAS RISEN FROM THE GRAVE and THE LOST CONTINENT (both 68), GIRLY and MOON ZERO TWO (both 69), SCARS OF DRACULA and TASTE THE BLOOD OF DRACULA (both 70), THE CREEPING FLESH (72), LEGEND OF THE WEREWOLF (75), and REVENGE OF BILLY THE KID (91). Some TV roles were on QUATERMASS AND THE PIT, JOURNEY TO THE UNKNOWN, DANGER MAN, MY PARTNER THE GHOST, DOOMWATCH, THE INVISIBLE MAN, THE SAINT, and TALES OF THE UNEXPECTED.

**VICKI SUE ROBINSON** (46), from Philadelphia, appeared on Broadway in Hair and Jesus Christ Superstar. In 76 her RCA hit "Turn The Beat Around" made it to #10. She was in GANGSTERS and on the soundtrack of NOCTURNA (both 79). She later did commercials and voice over work. Robinson had cancer.

**WALLY ROSE** (89) was a stuntman and character actor whose many credits include HAWK OF THE WILDERNESS (38), DICK TRACY VS. CRIME INC. (41), THE KILLERS (46), BRUTE FORCE (47), MA BARKER'S KILLER BROOD (60), OCTAMAN (71), BLAZING SADDLES (74), THE BLUES BROTHERS (80), ALIEN NATION (88), and SPY HARD (96).

**ROSKO** (William Mercer), (73), from NYC, was an R+B DJ since the late 50s in Philadelphia, Oakland, and other markets. He read poetry and anti war statements on his late 60s free form "underground" show which was syndicated from NYC. He was in YOU ARE WHAT YOU EAT (68), on the Harumi LP, did a radio spot for the 3rd Velvet Underground LP, and presented Rosko oldies LPs. He also worked for The Voice Of America in France (70s) and did announcements for CBS sports (80s). He had cancer.

**STANLEY RALPH ROSS** (64), from NYC, acted in SLEEPER (73), CANDY STRIPE NURSES (74) and on many TV shows, and did voiceover work for many animated projects. He wrote for many TV shows including BATMAN, THE MONKEES, and THE MAN FROM U.N.C.L.E., and wrote TV movies including THE ORIGINAL WONDER WOMAN (75) and GOLD OF THE AMAZON WOMEN (79). He had cancer.

**MAX SHOWALTER** (83), from Caldwell, Kansas, was a Broadway musical (Hello Dolly!...) star who signed with Fox and acted (sometimes as Casey Adams) in features including ALWAYS LEAVE THEM LAUGHING (49), NIAGARA (53), THE INDESTRUCTIBLE MAN (56), as the detective/narrator, THE MONSTER THAT CHALLENGED THE WORLD (57), THE NAKED AND THE DEAD and THE FEMALE ANIMAL (both 58), ELMER GANTRY (60), HOW TO MURDER YOUR WIFE (65), LORD LOVE A DUCK (66), THE MOONSHINE WAR (70), THE ANDERSON TAPES (71), SGT. PEPPER'S LONELY HEART'S CLUB BAND (78),

10 (79), and RACING WITH THE MOON and SIXTEEN CANDLES (both 84). TV roles included TWILIGHT ZONE and THE INCREDIBLE HULK. He also did voiceover work and was a painter.

**CRAIG STEVENS** (Gail Shikles Jr.) (81), from Liberty, MO, was signed in 1941 at Warner Bros., where he met his future wife, actress Alexis Smith (who died in 93). He was in THE BODY DISAPPEARS and LAW OF THE TROPICS (both 41), THE HIDDEN HAND (42), JAP ZERO (43), NIGHT UNTO NIGHT (47), BLUES BUSTERS (50), DRUMS IN THE DEEP SOUTH (51), PHONE CALL FROM A STRANGER (52), ABBOTT AND COSTELLO MEET DR. JEKYLL... (53), THE DEADLY MANTIS (57), and THE KILLER BEES (75). In 58 he became PETER GUNN on the popular TV series (to 61) and revived the character in GUNN (67). TV credits include THE LONE RANGER, SCIENCE FICTION THEATRE, HITCHCOCK, GHOST STORY, FANTASY ISLAND, PROJECT UFO, and he was a regular on THE INVISIBLE MAN (75-6).

**NORA SWINBURNE** (Elinore Johnson), (97), from Bath, Somerset, England, was in movies from 1920 to the late 60s, including DANTE'S INFERNO (35), CHRISTOPHER COLUMBUS (49), THE RIVER and QUO VADIS (both 51), and HELEN OF TROY (56).

**DEREK SYDNEY** (80), from London, was in features since the early 50s, including THE CRAWLING EYE (58), HOT MONEY GIRL (59), and CARRY ON SPYING (64). He also acted on THE SAINT, DR. WHO and other TV shows.



Claire Trevor



**JOHNNIE TAYLOR** (62), from Crawfordsville, ARK, took over the gospel Soul Stirrers after Sam Cooke left for a pop career, and first recorded solo for Cooke's SAR label in 61. From 63 to 87, the "Soul Philosopher" placed 39 top 100 R+B chart hits (on Stax, Columbia and other labels). His biggest crossover hits were "Who's Making Love" (#5 pop, #1 R+B in 68) and "Disco Lady" (#1 on both charts in 76). Taylor, who lived in Dallas for many years, was in *WATTSTAX* (73), and wrote the score for *DISCO 9000* aka *FASS BLACK* (77). Some TV appearances were on *MIDNIGHT SPECIAL*, *AMERICAN BANDSTAND*, and *SOUL TRAIN*.

**SAMUEL (Albert) TAYLOR** (Tanenbaum) (87), from Chicago, wrote for the Aldrich Family radio show and wrote screenplays including Hitchcock's *VERTIGO* (58) and *TOPAZ* (69), and *THE LOVE MACHINE* (71).

**BILL THOMAS** (79), from Chicago, was an Oscar winning costume designer who worked on over 300 features, including *BONZO GOES TO COLLEGE* and *THE BLACK CASTLE* (both 52), *SIGN OF THE PAGAN* and *CULT OF THE COBRA* (both 55), *I'VE LIVED BEFORE* and *CONGO CROSSING* (both 56), *MAN OF A THOUSAND FACES* (57), *THE THING THAT COULDN'T DIE* and *TOUCH OF EVIL* (both 58), *CURSE OF THE UNDEAD* (59), *THE LEECH WOMAN* and *SPARTACUS* (both 60), *BABES IN TOYLAND* (61) and many other Disney films, *ITS A MAD MAD.... WORLD* (63), *THE SEVEN MINUTES* (71), *LOGAN'S RUN* (76), *THE BLACK HOLE* (79) and *THE FORMULA* (80).

**TOMMY THOMPSON** (73) was an assistant director for many TV shows, for many Robert Altman movies, and for *LADIES AND GENTLEMEN*, *THE FABULOUS STAINS* and *THE ENTITY* (both 81), *BLACK WIDOW* (86), and others.

**NORMAN THOMSON** (84) was a founding member of Orson Welles' Mercury Theatre, acting on stage, on the radio (including the famous War of the Worlds broadcast) and in *THE LADY FROM SHANGHAI* (48). After WW II, he was assigned to the Dept. of Defense as an entertainment supervisor for all U.S. military bases in the Far East. He spent more than 30 years in Tokyo, booking entertainment for U.S. servicemen. Thomson also found success as a novelist under the pen name Earl Norman.

**DAVID TOMLINSON** (83), from Henley-On-Thames, Oxfordshire, England, was in *MIRANDA* (48), *HELTER SKELTER* (49), *THE MAGIC BOX* and *CALLING BULLDOG DRUMMOND* (both 51), *MARY POPPINS* (64), and other Disney movies, *WAR GODS OF THE DEEP* (65), *WOMBLING FREE* (77), *THE WATER BABIES* and *DOMINIQUE* (both 78), and *THE FIENDISH PLOT OF DR. FU MANCHU* (80).

**CLAIRE TREVOR** (Wemlinger) (90), from NYC, signed with Fox after Broadway roles. The Oscar winner was a film noir regular for many years. Some features were *THE MAD GAME* (33), *DANTE'S INFERNO* (35), *HUMAN CARGO* (36), *DEAD END* (37), *DARK COMMAND* (40), *MURDER MY SWEET* (44), *JOHNNY ANGEL* (45), *CRACK UP* (46), *BORN TO KILL* (47), *RAW DEAL* and *KEY LARGO* (both 48), *THE LUCKY STIFF* (49), *HARD, FAST AND BEAUTIFUL* (51), and *THE STRIPPER* (63). She acted on *HITCHCOCK*, *THE UNTOUCHABLES*, *MURDER, SHE WROTE* and other programs. Her husband was producer Martin Breen.

**SY WEINTRAUB** (77), from NYC, produced seven Tarzan movies, from *TARZAN'S GREATEST ADVENTURE* (59) to *TARZAN AND THE JUNGLE BOY* (68) and was exec. producer of *THE HOUND OF THE BASKERVILLES* and *THE SIGN OF FOUR* (both 83).

**DON WEIS** (78), from Milwaukee, WI, directed *THE AFFAIRS OF DOBIE GILLIS* (53), *THE ADVENTURES OF HAJI BABA* (54), *THE GENE KRUPA*

*STORY* (60), *PAJAMA PARTY* (64), *THE GHOST IN THE INVISIBLE BIKINI* (66), *ZERO TO SIXTY* (78), and *THE MUNSTER'S REVENGE* (81). He also directed episodes of *TWILIGHT ZONE*, *HITCHCOCK*, *M SQUAD*, *PERRY MASON*, *BATMAN*, *IRONSIDE*, *KOLCHAK*, *M.A.S.H.* (over 40), *FANTASY ISLAND*, and many other shows.

**LOTHROP WORTH** (96), from Melrose, MA, was a cinematographer starting in the silent era. His credits include *GOG* (54), *I WAS A TEENAGE FRANKENSTEIN* (57), *UNWED MOTHER* (58), and *JESSE JAMES VS. FRANKENSTEIN'S DAUGHTER* and *BILLY THE KID VS. DRACULA* (both 66). He also shot the *I DREAM OF JEANNIE* series.

**HARRY WÜSTENHAGEN** (72), from Berlin, was in "Märchenfilme" (fairytale movies) like *RUMPELSTILZCHEN* and *PUSS 'N' BOOTS* (both 55), the JD drama *GROWN UP EARLY* (57), and was often a gangster in Edgar Wallace movies including *THE DARK EYES OF LONDON* (61), *THE BLACK ABBOTT* (63), *THE HORROR OF BLACKWOOD CASTLE* (67), and *THE MAN WITH THE GLASS EYE* (68).

**SO YAMAMURA** (Yoshida Koga) (90), from Tenri, Japan, was in films since 46, including *THE BARBARIAN AND THE GEISHA* (58), *SCHOOL FOR SEX* (68), *TORA! TORA! TORA!* (70), as Admiral Yamamoto, *THE LAST DAYS OF PLANET EARTH* (74), *GUNG HO* (86), and *GODZILLA VS. KING GHIDRAH* (91).

**BUCK YOUNG** (78), was in *MONEY FROM HOME* (53), *THE YOUNG WARRIORS* (67), *PICKUP ON 101* and *CONQUEST OF THE PLANET OF THE APES* (both 72), *TWO MINUTE WARNING*, *BLACK SUNDAY*, and

*LOOK WHAT'S HAPPENED TO ROSEMARY'S BABY* (all 76), *CLAWS* (77), *DEATH WISH 2* (82), *LAST RESORT* (86), and *TARZAN IN MANHATTAN* (89). He was also on many TV shows. His wife was serial star Peggy Stewart.

(Gretchen Michaela) **LORETTA YOUNG** (87), from Salt Lake City, was a child extra in films since the age of four. Her acting career started when she was 14 and, after Convent school, she was in 88 movies from 1927 to 1953. She was a star at Warner Brothers/First National then 20th Century-Fox. Some credits were *LAUGH, CLOWN LAUGH* (28) with Lon Chaney, *SEVEN FOOTPRINTS TO SATAN* (29), *ZOO IN BUDAPEST* (33), *BULLDOG DRUMMOND STRIKES BACK* (34), DeMille's *THE CRUSADES* (35), *SUEZ* and *KENTUCKY* (both 38), and *THE BISHOP'S WIFE* (48). Her *LORETTA YOUNG SHOW* (53-61) was on NBC. She was married (briefly) to actor Grant Withers, then TV producer

Thomas Lewis, and fashion designer Jean Louis. Her older sisters were Polly Ann and Elizabeth (aka Sally Blane), both also actresses, and her younger half sister Georgianna married Ricardo Montalban. Her adopted daughter Judy claimed that she was the result of an affair between Young and (the married) Clark Gable. Loretta Young's sons are Christopher Lewis, who made the early direct to video horror movies *BLOOD CULT* (85) and *REVENGE* (86) in Oklahoma, and singer/guitarist Peter Lewis of Moby Grape.

**PAUL YOUNG** (53), from Manchester, England, sang with various bands in Germany in the 60s and was the lead singer of Sad Cafe. They had six charting records in England (79/80) on RCA. In 85 he became one of two lead singers in the Atlantic label "supergroup" Mike and the Mechanics. He's best known for their "All I Need Is a Miracle" (#5 in 86). He was not the British solo singer of the same name.

Thanks: Gravedigger Video, Michael Price, Tony Williams, Gavin Whitaker (Blackpool, UK). C. G. Davis (London), (Germany), Walter Lilly, Patrick Lozito, Ian Johnson, Bill McIlhenny.



Loretta Young



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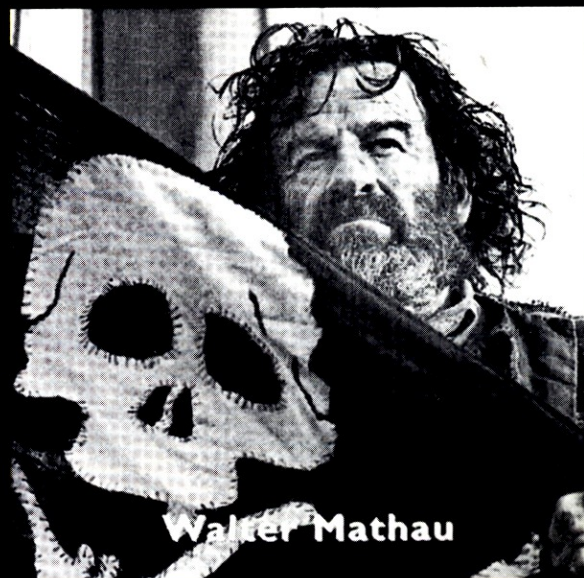
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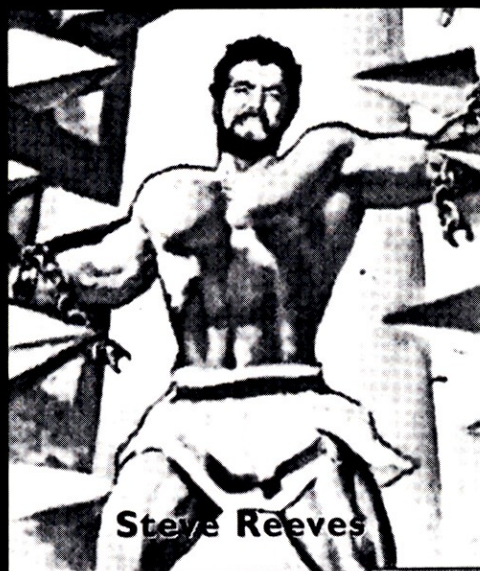




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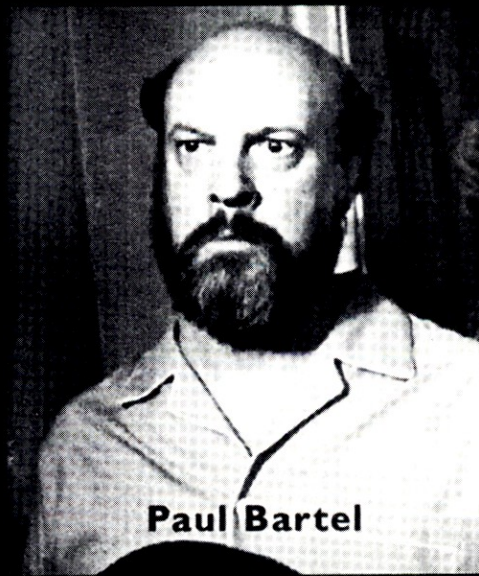
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